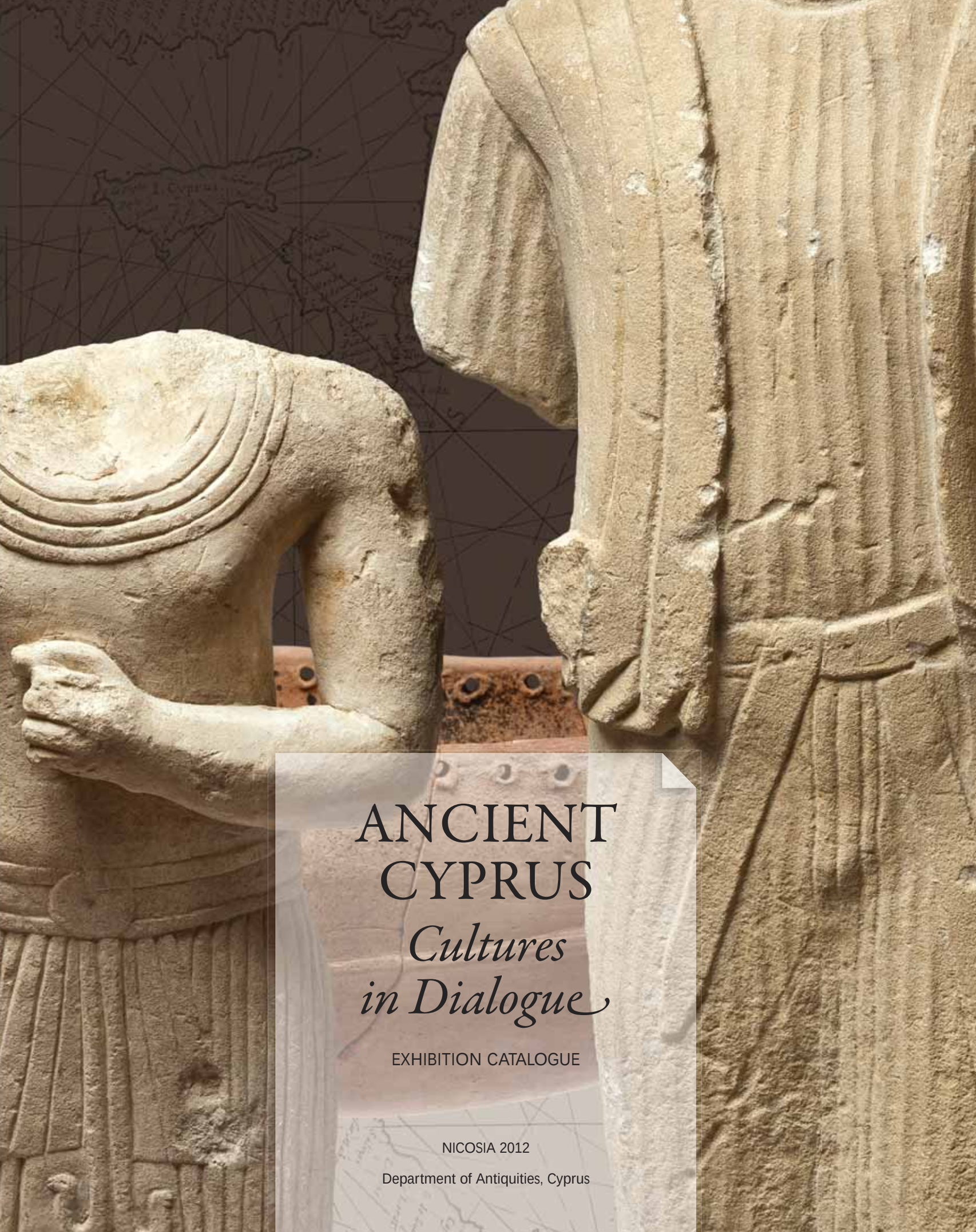

ANCIENT CYPRUS

Cultures in Dialogue

EXHIBITION CATALOGUE

NICOSIA 2012

Department of Antiquities, Cyprus

Ancient Cyprus: *cultures in dialogue*

Exhibition organized by
the Department of Antiquities, Cyprus,
on the occasion of Cyprus' Presidency
of the Council of the European Union 2012

Royal Museums of Art and History, Brussels
October 31, 2012 – February 17, 2013

EXHIBITION CATALOGUE

Editors:
Despina Pilides
Nikolas Papadimitriou

Department of Antiquities, Cyprus
Nicosia 2012

EXHIBITION

Organization

Department of Antiquities, Cyprus

Participating institutions

Cyprus

Department of Antiquities, Cyprus

Cyprus Museum
Larnaca District Museum
Limassol District Museum
Paphos District Museum
Kouklia Local Museum
Marion-Arsinoe Local Museum
Kourion-Episkopi Local Museum

Pierides - Laiki Bank Museum
Geological Survey Department

Belgium

Royal Museums of Art and History, Brussels
Royal Museum of Mariemont
Museum of Louvain-la-Neuve

United Kingdom

The British Museum, London
Ashmolean Museum, Oxford

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Organization

Department of Antiquities
Cyprus

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Foreword by *Mr Efthemios Flourentzou*

The exhibition '*Ancient Cyprus: Cultures in Dialogue*' organized by the Department of Antiquities, at the Royal Museums of Art and History in Brussels, on the occasion of Cyprus' Presidency of the Council of the European Union is an event of particular significance for Cyprus. The exhibition of Cypriot antiquities in the heart of Europe promotes our unique archaeological treasures and highlights Cyprus' culture throughout the centuries in the Eastern Mediterranean.

This exhibition is the result of the cooperation between several state and private museums in Cyprus, Belgium and the United Kingdom, thus bringing together Cypriot objects dispersed in various collections, to be exhibited at the same museum. In the context of the exhibition all aspects of Cypriot culture will be portrayed: everyday life and death, trade, religion and even social and political organization.

As Cyprus is an island, seafaring and trade were important parts of life. Copper, one of its natural resources, was in high demand almost throughout Antiquity and played a significant role in economic and cultural terms. It is important that the interaction of ideas and influences from people of neighbouring countries, amalgamated to create works with an unmistakably Cypriot character.

By organizing major exhibitions in well-known museums abroad, such as the Royal Museums of Art and History in Brussels, and by loaning objects for such purposes, we aim to provide the opportunity to the public all over Europe, to learn, to become interested in and finally to visit the country of origin of the objects.

It is important to remember that understanding each other's cultural traditions is a first step towards promoting cooperation between nations and cultivating friendship and peace.

Mr Efthemios Flourentzou
Minister of Communications and Works
Republic of Cyprus

Foreword by *Dr Michel Draguet*

The Royal Museums of Art and History boast a lasting tradition of hosting temporary exhibitions focusing on the cultural identity of Old World civilizations or particular aspects thereof. We are therefore proud to provide a setting for this exhibit that Cyprus generously offers to the Belgian and European public. It presents a captivating survey of the riches of the vast archaeological patrimony of the 'Island of Aphrodite'. The location of our museum and the timing of our colleagues are in perfect harmony, for the Royal Museums are situated in the immediate vicinity of the European headquarters, where Cyprus holds the European presidency as of July this year.

In much the same way that ancient Cyprus bridged the gap between East and West, this exhibition, and the accompanying catalogue written by experts from Cyprus, Europe, the United States of America, and Australia highlight the continuous interaction between the Eastern Mediterranean and the West. Apart from admiring the major showpieces of Cyprus' multilayered past, visitors will also discover strong and unexpected links between past and present nations, all the while enjoying the privilege of a glimpse at spectacular new finds.

We hope that this exhibition will encourage visitors to discover Cyprus itself, where they will undoubtedly be amazed by the number of ancient sites situated in some of the most spectacular landscapes of the Mediterranean. The care taken by the Cypriot government in preserving this unique heritage as reflected by the pace of excavations, restoration work, the construction of new museums and the continuous refurbishment of older ones, should stand as an example to all European authorities dealing with cultural marketing and scientific research of how to ensure a future for the past.

Dr Michel Draguet
General Director a.i.
Royal Museums of Art and History, Brussels

Foreword by
Dr Maria Hadjicosti

The exhibition '*Ancient Cyprus: Culture in Dialogue*' is presented in the Royal Museums of Art and History in Brussels on the occasion of Cyprus' Presidency of the Council of the European Union. It presents an overview of the culture of Cyprus from the earliest human settlement on the island to the end of Antiquity. A great number of Cypriot antiquities from both older and more recent excavations are exhibited.

Aphrodite, the Cypriot goddess ***par excellence***, was conceived by ancient Cypriots as a great goddess of nature who emerged from the sea. One is impressed by their acute conception to embody the essence of Cyprus itself in the persona of a goddess. Cypriots developed their civilization through their struggle to exploit the natural resources of their island and used in parallel the sea surrounding it as a means of communication with the rest of the peoples of the Mediterranean to exchange both goods and ideas. One of the aims of this exhibition is to demonstrate the interaction between the natural environment of Cyprus and the people who exploited its resources and overcame its deficiencies.

The focus of this exhibition, however, is the ability demonstrated by ancient Cypriots to be in a continuous cultural dialogue with the rest of the Mediterranean civilizations, without losing their own cultural character. Located at the intersection of three continents, at a point where the Orient meets the Occident, Cyprus has always been at the crossroads of different and diverse civilizations. As a result, Cypriots developed through the millennia the ability to assimilate foreign influences without losing their idiosyncrasy, even though it was often difficult to maintain their political independence. The greatest moments in their history were the occasions when they managed to strike a balance between the conflicting forces that surrounded them and their own interests.

The Belgian public has always had the opportunity to see Cypriot antiquities in various museums in Belgium. Moreover, archaeologists from Belgium have always been welcomed by the Department of Antiquities to study and work in Cypriot archaeology. However, this is the first time that such a rich and diverse collection of Cypriot antiquities leaves Cyprus to be exhibited in Belgium. The Department of Antiquities is particularly pleased to have this opportunity to make accessible to the public of Brussels some of the treasures of ancient Cyprus. In addition, due to the city's role as the administrative centre of the European Union, visitors from all over Europe and beyond will have the opportunity to admire objects from the island's history and culture. I thank the Royal Museums of Art and History for their hospitality and the opportunity they have offered us.

During the 19th and early 20th centuries, before the development of scientific archaeology and the implementation of legal barriers against the export of antiquities, large numbers of Cypriot antiquities were exported and found their way to museums throughout Europe, America and the rest of the world. Thousands of artefacts were deprived of their contexts and were exhibited as mere works of art. Fortunately, the science of archaeology has subsequently come of age and maintains that no ancient artefact can be understood outside its archaeological context. This exhibition, among other aims, tries to fulfill the need for contextual analysis by exhibiting antiquities found during the earliest days of archaeology side by side with antiquities of scientifically documented assemblages and contexts.

The inclusion in this exhibition of Cypriot antiquities from different museums of Belgium and from two of the most prominent museums of the United Kingdom, the British Museum and the Ashmolean Museum in Oxford, is in accordance with the policy of the Department of Antiquities to exchange cultural property between countries for scientific, cultural and educational purposes. This policy is further highlighted by the catalogue that accompanies the exhibition, which was compiled by scholars studying the archaeology of the island from Cyprus, Europe, America and Australia.

I am confident that this exhibition will further promote cultural collaboration between Cyprus and Belgium and will contribute towards a better understanding between the people of both countries.

Dr Maria Hadjicosti
Director
Department of Antiquities, Cyprus

Chronology

Neolithic period	**10th - 5th millennia BC**
Pre-Pottery (Aceramic) Neolithic	10th - 6th millennia BC
Ceramic Neolithic	5500-3900 BC
Chalcolithic period	**3900 - 2500 BC**
Early Chalcolithic	3900-3400 BC
Middle Chalcolithic	3400-2800/2700 BC
Late Chalcolithic	2800/2700-2500 BC
Early Bronze Age (Early Cypriot period)	**2500 - 2000 BC**
'Philia phase'	2500-2400/2300 BC
EC I	2400/2300-2200 BC
EC II	2200-2100 BC
EC III	2100-2000 BC
Middle Bronze Age (Middle Cypriot period)	**2000 - 1650 BC**
MC I	2000-1850 BC
MC II	1850-1750 BC
MC III	1750-1650 BC
Late Bronze Age (Late Cypriot period)	**1650 - 1050 BC**
LC I	1650-1550 BC
LC IIA	1550-1450 BC
LC IIB	1450-1300 BC
LC IIC	1300-1200 BC
LC IIIA	1200-1125/1100 BC
LC IIIB	1125/1100-1050 BC
Cypro-Geometric period	**1050 - 750 BC**
CG I	1050-950 BC
CG II	950-900 BC
CG III	900-750 BC
Cypro-Archaic period	**750 - 475 BC**
CA I	750-600 BC
CA II	600-475 BC
Cypro-Classical period	**475 - 312 BC**
CC I	475-400 BC
CC II	400-312 BC
Hellenistic period	**312 - 58 BC**
Roman period	**58 BC - AD 395**

Middle Bronze Age
2000-1650 BC

Early Bronze Age
2500-2000 BC

Chalcolithic period
3900-2500 BC

Neolithic period
10th-5th mill. BC

Roman period
58 BC - AD 395

Hellenistic period
312-58 BC

Classical period
475-312 BC

Late Bronze Age
1650-1050 BC

Geometric period
1050-750 BC

Archaic period
750-475 BC

MAP OF CYPRUS

with sites mentioned in the text

Numerical Index

Alphabetic Index

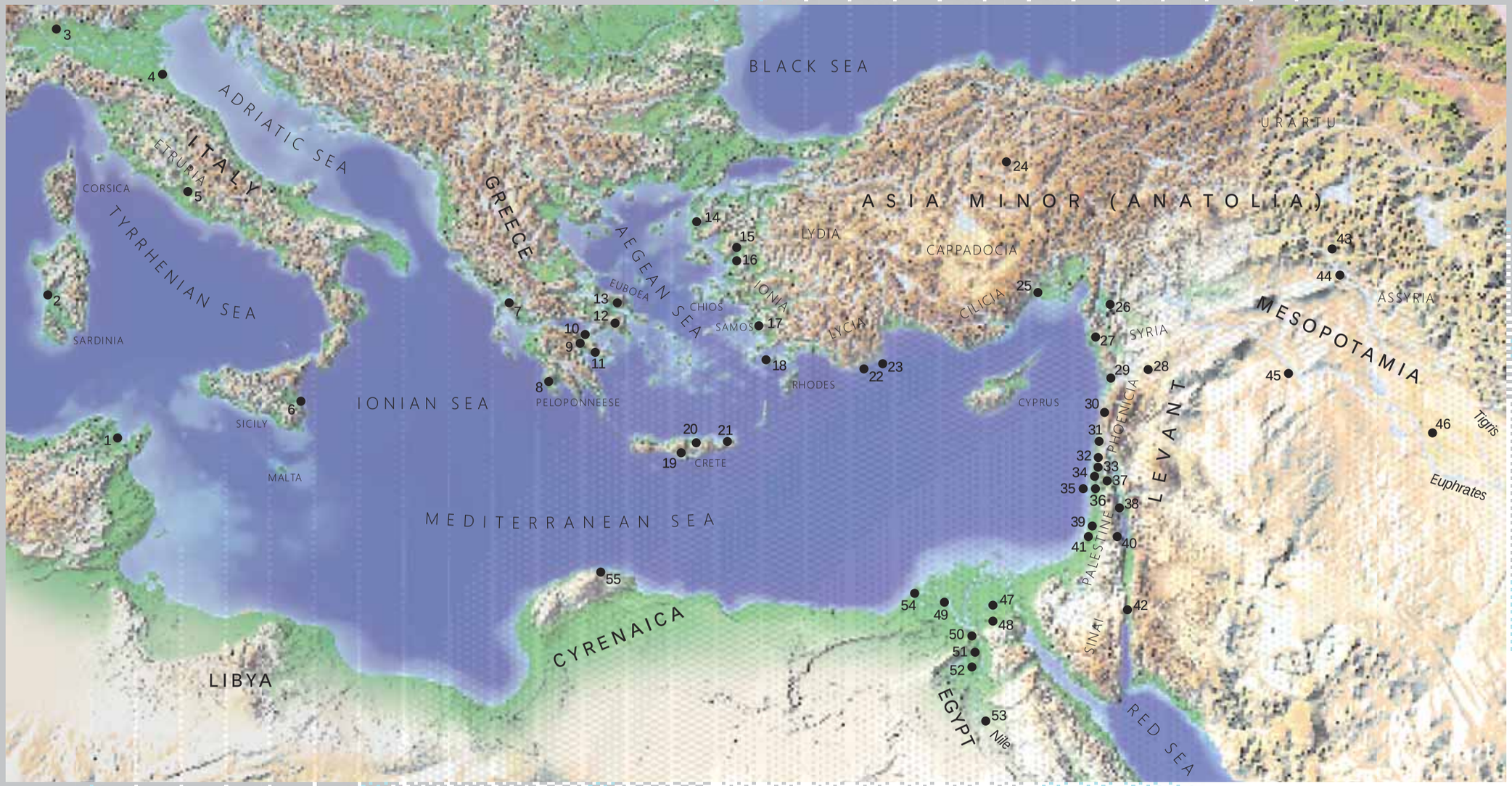
• The names of some ancient cities or kingdoms mentioned in the text cannot be safely identified with specific archaeological sites. The following associations are generally accepted:

Chytroi = Kythrea (21)
Golgoi = Athienou (42)
Ledra = Nicosia (23)

• Akamas (103) is the name of the peninsula and does not correspond to a modern village; the dot refers to two neighbouring archaeological sites known in bibliography as Akamas-***Aspros*** and Akamas-***Alimman***

MAP OF THE CENTRAL AND EASTERN MEDITERRANEAN

with sites and areas mentioned in the text



Numerical Index

Alphabetic Index

1 Introduction

Despina Pilides
Department of Antiquities, Cyprus

The idea for the organisation of an exhibition on Cyprus in Brussels, the seat of the European Government, on the occasion of Cyprus' Presidency of the Council of the European Union, was triggered on one of my visits to Brussels in 2010. The proposal was welcomed by the Ministry of Communications and Works and the Secretariat of Cyprus' Presidency and, following another meeting in Brussels with Prof. Dr. Eric Gubel, Senior Keeper, Department of Antiquity in the Royal Museums of Art and History (RMAH) and Prof. Dr. Karin Nys (Vrije Universiteit Brussel), both well-acquainted with the archaeology of the island, the idea began to take flesh and bones. The aim was to introduce Cyprus to Belgium in a way that would be attractive to the Belgian public and would also evoke the character of Cyprus' civilization, as the outcome of its geographical position, its resources, particularly copper, and the interaction with the cultures of the Mediterranean basin. The focal points would be the land, particularly the mountains, both as a barrier and a source of copper, the sea, also as a barrier and a means of communication with surrounding cultures, and the people of the island. It was agreed that Cypriot objects from the museums of Belgium would also be included not only for the enhancement of the thematic entities but also to highlight their presence in Belgium and elsewhere. It was also considered important to take this opportunity to explain to the public the way that ancient objects from Cyprus reached museums all over the world in the 19th and early 20th centuries and to show the contrast with current archaeological practices.

As some of the Cypriot objects in the RMAH were given in exchange from the 1896 British Museum excavations at Enkomi, it seemed appropriate to include objects from these early excavations of the British Museum in Cyprus, when it was still possible for the excavators, according to the legislation of the period, to have a 'share' of the finds. In 1912, the first Curator of the Cyprus Museum, Menelaos Markides, who had studied archaeology in Oxford, invited his tutor, J.L. Myres, to excavate with him at various sites in Cyprus, thus initiating the process of scientific research and the beginning of the makings of Cypriot archaeology. Material from these excavations, kept in the Ashmolean Museum in Oxford, namely limestone objects from Idalion and objects from an early excavation of a tomb, is thus also included.

An effort is made to point out to the public the value of context in archaeology and to emphasize that every single object, including utilitarian objects, which are not necessarily works of art, provide valuable information for the assessment of their context and their significance in past societies; they are generally considerably more meaningful if such parameters as the way they were made, buried, placed where they were found, is known.

One of the most important aspects of the exhibition, which to a large extent determined the nature of the objects to be included, is the cultural interaction between Cyprus and its neighbours throughout its history, hence the title '***Ancient Cyprus: Cultures in Dialogue***'. The outcome of this process, that is the amalgamation of local and foreign features, was the emergence of a uniquely Cypriot cultural tradition.

It is my hope that this exhibition will stimulate interest in the archaeology of Cyprus and contribute towards understanding Cyprus' age-long cultural tradition and its pivotal role in the history of the Eastern Mediterranean.

Acknowledgements

This exhibition is the outcome of the collaborative efforts of a large number of professionals. I am grateful to all of them, as each one is partly responsible for the final result.

I would like to extend my thanks to the Director of the Royal Museums of Art and History in Brussels, Prof. Dr. Michel Draguet, for accepting to host the exhibition on Cyprus at the time of Cyprus' Presidency of the Council of the European Union, and to Prof. Dr. Eric Gubel, Senior Keeper, Department of Antiquity, Dr. Natacha Massar, Curator of Greek and Cypriot Antiquities, Department of Antiquities, Royal Museums of Art and History and Karin Theunis, Head of Temporary Exhibitions, for their constant help and excellent cooperation. I am also grateful to the Director of the Royal Museum of Mariemont, Dr. Daniel Courbe, the Scientific Director of the same museum, Dr. Marie-Cécile Bruwier and the Director of the Museum of Louvain-la-Neuve, Prof. Dr. Joël Roucloux, for loaning objects to the exhibition, thus helping to enhance its scope and theme. I extend my warmest thanks to the Mediterranean Archaeological Research Institute of the Vrije Universiteit

Brussel, in particular Prof. Dr. Karin Nys for the long and stimulating discussions on the content of the exhibition, her contributions and for undertaking the translations of the texts into Dutch together with her doctoral students Ariane Jacobs and Melissa Samaes, who also wrote the descriptions for objects from the RMAH. In addition, the VUB master students, Kostas Anastasiades and Inneke Schwickert, are thanked for their contributions in the translation work.

Sincere thanks to the Trustees of the British Museum, to the Keeper of the Greek and Roman Department, Jennifer Leslie Fitton, and to the Keeper of the Department of Middle East, Dr. Jonathan Tubb, for loaning the objects we requested, and especially to Dr. Thomas Kiely, Curator of Ancient Cyprus, for all his help and contributions. Sincere thanks are also due to the Director of the Ashmolean Museum, Oxford, Dr. Christopher Brown for the loan of the requested objects and to Dr. Anja Ulbrich, A.G. Leventis Curator of the Cypriot Collection, who also worked with enthusiasm for the success of the exhibition and provided feedback, suggestions as well as her scholarly contribution and descriptions of objects. My warm thanks are due to Prof. Gilles Touchais and his collaborators, Catherine Bouras and Paola Starakis, for translations into French as well as the editors of the English texts, Dr. Ian Todd, Alison South and Efthymios Shaftacolas.

The main contributors for the organization of this exhibition are the archaeologists and conservators of the Department of Antiquities, who worked tirelessly, at a time when we were all stressed trying to make ends meet, having undertaken to organize another three exhibitions abroad and one in the Cyprus Museum, while concurrently carrying out renovation work. Primarily, I wish to thank Dr. Nikolas Papadimitriou, archaeologist-museologist, Efthymia Alphas, Eftychia Zachariou-Kaila, Dr. Giorgos Georgiou, Dr. Efstathios Raptou, Yiannis Violaris; the conservators Eleni Loizides, Antigoni Christofi, Chrystalla Kypri, Nicoletta Miltiadous, Ourania Makri, Elias Kyriakides, Dina Constantinou, Lefteris Charalambous; the photographers of the Cyprus Museum, Andreas Savva and Athanasios Athanasiou; Kyriakos Lyras and Mary Chamberlain for creating the background artwork and maps; Maria Hadjinicolaou of the photographic archive; Maria Economidou and Andreas Hadjipavlis of the Cyprus Museum library; and the staff of the District and Local museums for their hard work. Stavros Lagos, Giorgos Masouras and Chrysanthos Chrysanthou of the Cyprus Museum store-rooms have tirelessly helped during the whole process. I also thank the young archaeologists, Andria Avgousti, Antigone Poyiatzi and Elena Prokopiou, who worked voluntarily to help with captions, maps and other visual and explanatory material.

The Director of the Department of Antiquities, the Ministry of Communications and Works and the staff of the Secretariat of Cyprus' Presidency rendered all the support and help we needed and included the exhibition in the promotion campaign for Cyprus' activities during the Presidency period. Our external collaborators, Bessy Drougka and Christine-Joanne Lamprou, exhibition designer and graphic designer respectively, undertook the design of the exhibition space and presentation of the material. I would also take the chance to thank Lydia Kyprianou for the design of the catalogue. FMR sprl built additional showcases and wooden bases for the exhibition. Andreas Economides and his team in the carpentry workshop of the Department of Antiquities created specialized constructions and models. Manolis Camassa was responsible for the construction of acrylic mounts and other support material.

Sincere thanks are also due to the Pierides Foundation and the Curator of the Pierides-Laiki Bank Museum, Peter Asdjian, for loaning objects from the museum's collection.

Video material was generously created and contributed by Paschalis Papapetrou, Christos Paphitis and The Cyprus Institute, to whom we are particularly grateful. Cyprus Airways has very generously covered travel and transportation expenses, for which we are extremely grateful.

Last but not least, I would like to extend my warmest thanks to the scholars who have contributed the descriptions, introductory and thematic chapters; their immediate response to our call within tight time schedules was touching. Each one offered expertise any time they were asked to do so, thus contributing to what we hope is a satisfying result, the outcome of a collective effort to present to Brussels the essence of what Cyprus is.

Cultures in dialogue: exhibiting the past of an island

Nikolas Papadimitriou & Efthymia Alphas
Department of Antiquities, Cyprus

"The Mediterranean islands are....more important than is generally supposed. Some of the large ones are miniature continents: Sardinia, Corsica, Sicily, Cyprus, Crete and Rhodes....

Whether large or small, these islands ... make up a coherent human environment in so far as similar pressures are exerted upon them...; pressures that may divide them, often brutally, between the two opposite poles of archaism and innovation....

That the sea surrounds the islands and cuts them off from the rest of the world more effectively than any other environment is certainly true .....But when they are integrated into shipping routes, and.....become one of the links in a chain, they are on the contrary actively involved in the dealings of the outside world ..."

(F. Braudel 1972, *The Mediterranean and the Mediterranean World in the Age of Philip II*, vol. I, New York, 148-150)

When Fernand Braudel wrote these lines in his treatise of the Mediterranean world in the 16th-17th century (originally published in 1949), few archaeologists had developed an interest in the nature of cultural encounters, and this was understood through the process of diffusionism (e.g. Childe 1928). Thus, his remarks about the special character of island societies, their interplay between insularity and cosmopolitanism, the balance between traditionalism and cultural diversity, and the dual role of the sea as a barrier and a route of communication, passed largely unnoticed in archaeological literature. Yet, when by the late 1960s cultural interaction became a topic of systematic archaeological research, these concepts gained popularity. Islands arose as promising areas of study precisely because they provided a favourable setting for cultural exchange and fusion, while maintaining at the same time old customs and practices for remarkably long periods of time.

Scholars have since been exploring various aspects of cultural interaction, from the environmental and economic reasons that made contacts necessary to the multiple modes of communication and their impact on the societies involved. Over the past 20 years, 'island archaeology' has evolved into a distinct sub-discipline, focusing among others on the role of networks of material and ideological exchanges in bringing cultures in contact (Patton 1996; Broodbank 2000; Robb 2001; Fitzpatrick 2004; Constantakopoulou 2007). Meanwhile, Braudelian-style historiography has continued to emphasize the importance of the Mediterranean as an area of constant interaction, driven by economic necessity and interdependency, and facilitated by the agency of the sea and by similar ecological conditions prevailing along its littorals (Horden & Purcell 2000). Enhanced by constructive criticism (e.g. Rainbird 1999; Harris 2005; Malkin 2005), this type of approach informs many recent studies (e.g. Galaty & Parkinson 2009 ; Duistermaat & Regulski 2011; Wilkinson *et al*. 2011), including those focusing on Cyprus (e.g. Knapp 2008; Bol *et al*. 2010), and provides a useful background for this exhibition.

Cyprus, the third largest island in the Mediterranean after Sicily and Sardinia, and a place rich in agricultural and mineral resources (Chapter 11), was always capable of supporting sizeable populations. Insularity was never a strain. For a very long period of time, following its initial 'colonization' from the surrounding mainland (10th millennium BC), it enjoyed prosperity with only intermittent relations with other regions, its economy being mainly based on local resources and intra-island interaction (Chapter 5). However, in the later part of the Middle Bronze Age (ca. 1700 BC) coastal settlements began to proliferate, gradually evolving into cosmopolitan centres which welcomed traders, craftsmen, and even migrants from all over the known world (Chapters 8, 12, 15). Economic exchanges relating to copper and other goods were clearly the driving force behind these developments, at a time when maritime trade had emerged as a major activity in the Mediterranean (Chapters 11, 12). This instigated processes of profound artistic amalgamation and religious fusion, which would be unceasing thereafter (Chapter 17). Apart from trade and artistic exchange, diplomacy and often war were also factors which affected the relations of Cyprus with neighbouring cultures and political entities (Chapters 9, 10, 14). The languages and scripts used on the island during the 1st millennium BC testify to the co-existence of various linguistic groups (Chapter 13). Despite continuous overseas contacts, however, tradition and idiosyncratic features remained prominent in several spheres of social life (cf. Chapters 16, 17, 18).



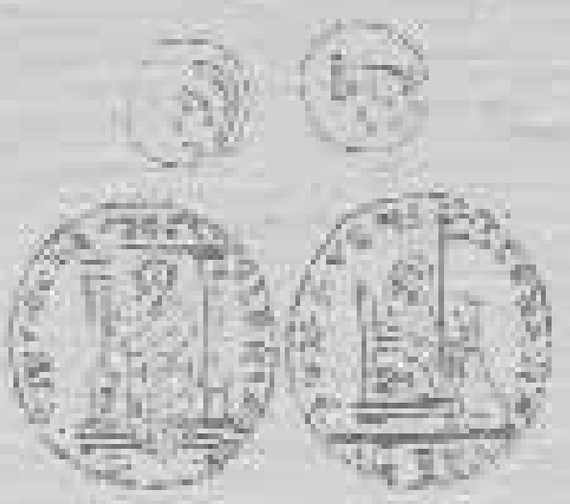

Tracing the manifestations and consequences of this interplay between insularity and interaction is the goal of this exhibition and the accompanying publication. Rather than re-asserting the widely acknowledged role of exogenous influences (Greek, Phoenician, Egyptian, etc.) in the shaping of ancient Cypriot culture, we attempt to explore how different levels of society reacted to external stimuli and how they negotiated their relations with the external world; how they received cultural novelties and how they assimilated them into local traditions (or rejected them); and how all these were linked with identity issues. By placing emphasis on the social circumstances of each period (see chronological essays in Chapters 5-10), we try to understand the role of economy in facilitating (or discouraging) overseas contacts, and the varied responses of the island's populations to material and artistic exchanges, institutional cooperation (i.e. between states), the cosmopolitan attitudes of elite groups, and religious syncretism. Intra-island competition is also considered as a factor that may have accounted for the adoption of 'foreign' elements as indices of social and/or political differentiation. Interaction is thus seen as an ongoing ***cultural dialogue***, which involved various forms of human contact and constant negotiation of social relations and symbolic meanings.

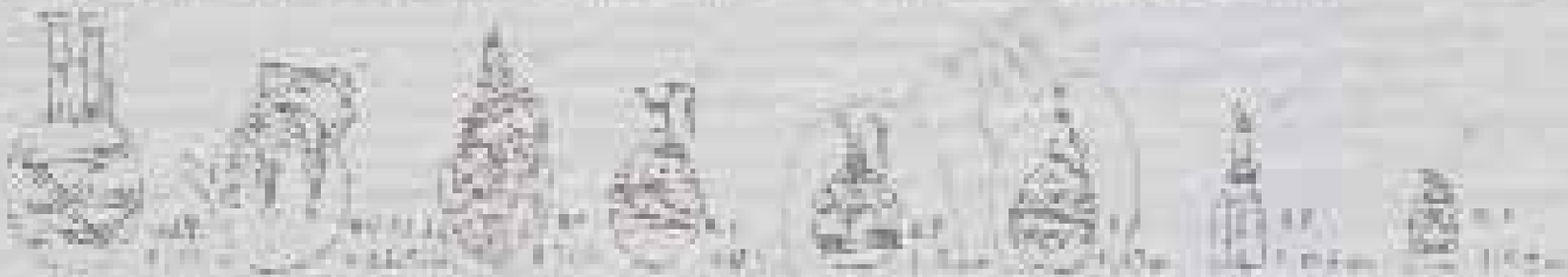
Basic to this concept is the idea that interaction is not the simple 'merging' of elements from different cultural systems. Exchanged objects, images and symbols acquire value and meaning through their use. The meaning of an 'imported' religious symbol need not be the same as the one it had in its place of origin; new practices and contextual associations may result in different signification. Similarly, a cultural 'hybrid' may (and usually does) not contain the cumulative meanings of its components. Amalgamation is a selective process, both in form and content. These processes have a complexity that often defies conventional associations between material remains and strictly defined notions of 'culture' and 'identity' (Counts 2010).

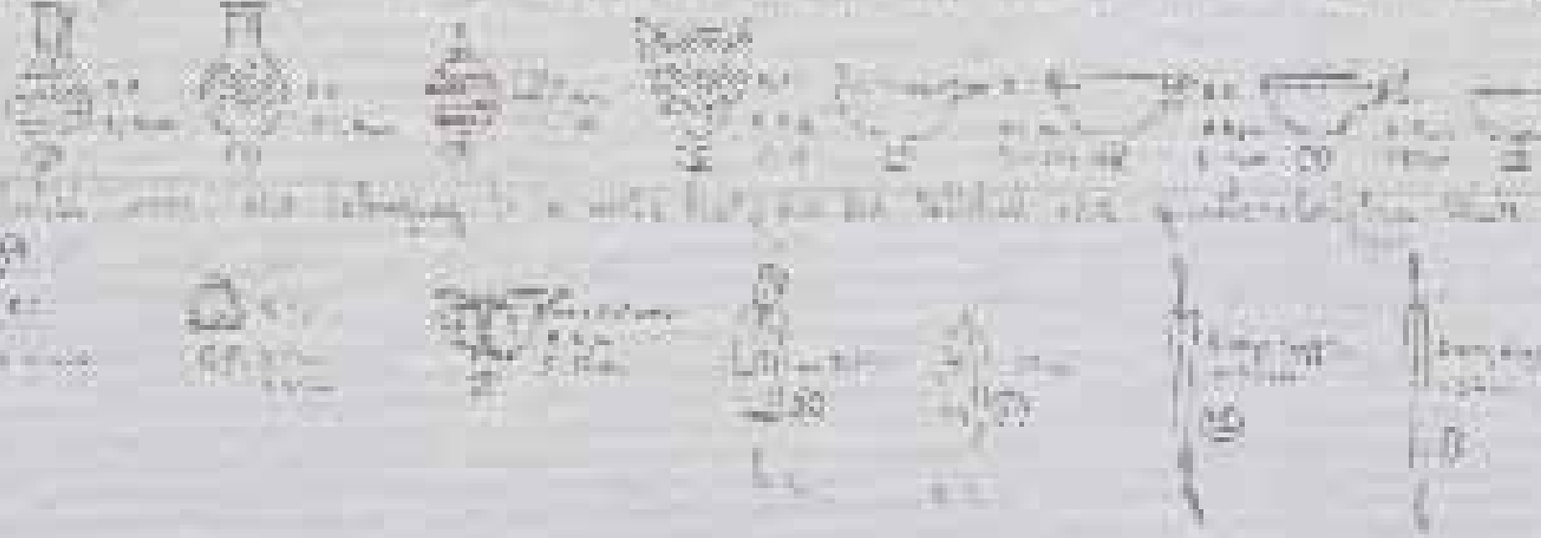
It is such considerations, and the need to provide a wider framework for understanding cultural dialogue in ancient Cyprus, which determined the selection of the exhibition material (Fig. 2.1). Artefacts are divided into six sections. The first one provides a glimpse on the history of archaeological research in Cyprus, from the time of 'treasure hunting' to the beginning of systematic excavations (cat. nos 1-17). The second explores the island's environment with special reference to copper, the most important and most widely exported local resource (cat. nos 18-68). The third is devoted to the role of the sea from the earliest phases of habitation to when Cyprus became a hub of Mediterranean commerce (cat. nos 69-136). The fourth section explores the impact of cultural contacts on Cypriot society, focusing on people and languages, economy and administration, daily life, personal ornamentation and elite ideologies (cat. nos 137-215). The fifth and sixth sections are devoted to funerary customs (cat. nos 216-245) and religious practices (cat. nos 246-291), two fields of symbolic behaviour, where the intermingling of cultural novelties with traditional practices took highly sophisticated forms.

Focusing on interaction and the evolving relations of local populations with cultural 'others' is, of course, only one way of understanding and presenting ancient Cypriot history. Many other interpretations are feasible. Archaeology allows the viewing of things from multiple perspectives, each of them providing useful insights into the past. However, in the context of a major event celebrating the efforts of European people toward more sustained collaboration, we feel that such an approach can be stimulating. Islands are places where innovation often coexists with tradition, diversity with tolerance, and local identities with cultural plurality. In a period of intense social and political change in Europe, when encounters among people of different cultural backgrounds are expected to increase, understanding that those notions are not mutually exclusive may be of critical importance.

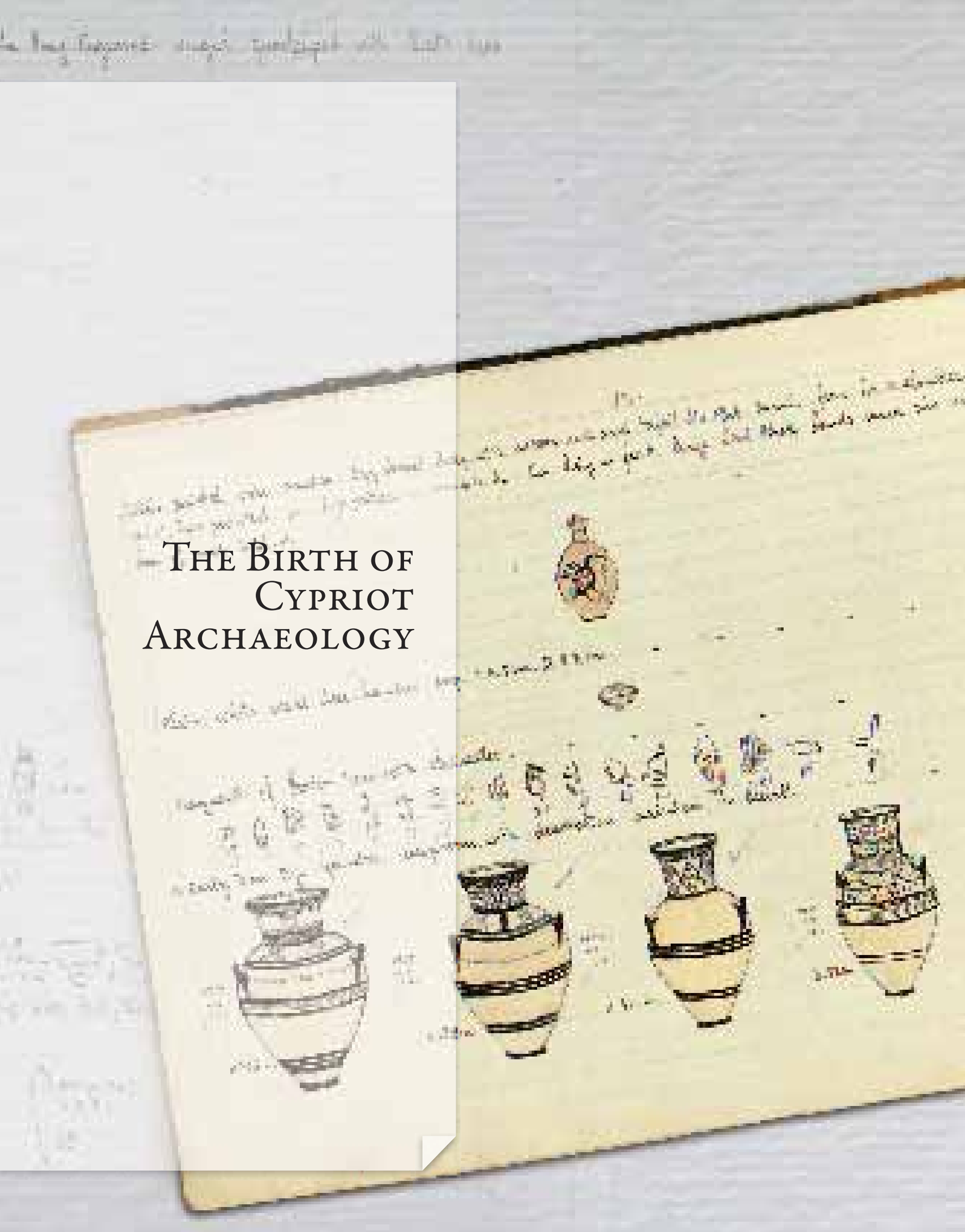
Fig. 2.1. Images of the exhibition.







The Birth of Cypriot Archaeology



I. From treasure hunting to systematic excavation

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Department of Antiquities, Cyprus

As in other parts of the Mediterranean, archaeology in Cyprus developed into a proper scientific discipline out of a gradual process. The earliest explorations were made by amateurs, who used methods which could hardly be accepted today. Those collectors, however, created a widespread interest in the past and its material remains, and soon research institutions started advancing reliable techniques of excavating and recording. At the same time, state services began to be concerned with the protection and preservation of ancient heritage. Exploring this fascinating story, which is the aim of Chapter 3 (divided in sections by different authors), allows us to understand how perceptions of the past changed drastically from the second half of the 19th to the first half of the 20th century.

In the late 19th century antiquities found in excavations undertaken by diplomats were exported and sold to the large museums of the world that were at that time in the process of forming their collections (McFadden 1971). In 1869, however, a regulation was issued by the Ottoman government of Cyprus that required permission to excavate, and the export of finds from excavations was forbidden. Before the enforcement of this law, Luigi Palma di Cesnola – American Consul to Cyprus and perhaps the most active treasure hunter in Cyprus in the 19th century – was free to dig and export his finds; but in the later part of his activities, he had to comply with the law which granted him permission to 'excavate' in Cyprus but prevented him from exporting the finds, unless he ceded half of them to the Imperial Museum of Constantinople. The next time he needed a permit to excavate, Cesnola of course hastened to purchase the land so as not to be obliged to cede half his finds to the state, thus establishing a precedent widely copied subsequently.

In 1874 the law was replaced with a more detailed statute which stated that every antiquity discovered was the property of the state, excavation licenses were to be granted on application by the Minister of Public Instruction, and the so-called 'share' was established by which one third of the excavation finds were to be given to the finder, one third to the owner of the land, and one third to the government. Permission to export was more liberal this time and could be granted by the Minister of Public Instruction. Although the terms of export were repealed in 1884 and the new terms forbade all export of antiquities, the British government, on acquisition of the island in 1878, continued to enforce the 1874 Law on the grounds that the 1884 amendment postdated the British occupation of the island (Stanley-Price 2001, 267-271).

Fig. 3.1. The Cyprus Museum in its current premises, established in 1908.

In 1905, following the illegal export of the Lambousa treasure, a hoard of silver vessels, gold ornaments and other ecclesiastical items made in the 6th and 7th c. AD (Merrillees 2009a), a new Antiquities Law was passed by the Legislative Council, which stipulated the establishment of the Cyprus Museum (Fig. 3.1), thus taking the necessary measures to put things in some order in relation to the situation in the 19th century.

Discussion, however, as to the best way to manage antiquities continued for a long while. Involved were the High Commissioner Sir Hamilton Goold-Adams, Sir Hercules Read, Keeper of British and Medieval Antiquities in the British Museum, J.L. Myres, Professor at the University of Oxford excavating in Cyprus at the time, and Menelaos Markides, Curator of the Cyprus Museum. Sir Hercules Read argued that the only way in which the archaeology of the island could be elucidated was by encouraging scientific exploration, and that the law should be amended so as to stipulate that a proportion of the discovered artefacts should be allotted to the person excavating and "on a generous scale" (verbatim from Cyprus Museum File CM 122, 1915). A second observation he made concerned the clause forbidding the export of antiquities. He argued that the antiquities illicitly exported were more likely to end up in Europe or the United States rather than in England, where the law against smuggling was strict. After all, Cyprus was part of the British Empire. He, therefore, suggested that the antiquities could be divided into three categories: those required for the Cyprus Museum, those allotted to the excavator, and those that might be sold for the benefit of the Museum funds. In addition he suggested that in case of a 'residue' of antiquities which could be disposed of for sale, the British Museum should be given priority 'as the central institution of the Empire'.

J.L. Myres wrote a memorandum on the working of the current Antiquities Law noting that ever since the 1905 Law had come into operation only one foreign excavation had taken place in Cyprus, namely the German excavation at Rantidhi, in contrast to the 30 years preceding, when excavations "of one sort or another" were being undertaken under the Ottoman Law. According to Myres, the reason for the lack of excavations was the absence of any provision in the Law securing for the excavator the ownership of some part of the objects found or, at all events, indicating in advance that the excavator will be allowed to retain some part. These observations led to the examination of the laws of Egypt, Greece and Italy to find a better way of dealing with the matter, and a proposal was made by Menelaos Markides to include in section 26c of the Cyprus Antiquities Law that "the (Cyprus Museum) Committee will select out of the finds what are quite unique and of absolute necessity for the Museum (without paying anything) and the rest will be divided in two parts quite equal, and the excavator will have the one at his discretion". In the revised version of the Law (1923) a new clause in this spirit was indeed included. The law was amended once more in 1927 so that the Swedish Cyprus Expedition could obtain a share of the finds from their excavations. The division of finds was no longer possible after the enactment of the 1935 Antiquities Law, by which the Department of Antiquities was established and surveys, trial tests and scientific excavations were carried out to shed light on the archaeology of the island and to enrich the Cyprus Museum collections.

The 1905 Law created the right circumstances for scientific excavations and the Curator Menelaos Markides, trained at Oxford University, conducted excavations in many locations, recording finds, describing their contents and making plans and drawings. An anthropologist was even invited from Oxford to study the bones from the tombs of Lapithos. He was succeeded by another capable archaeologist, Porphyrios Dikaios, who explored the island systematically, located numerous sites that were excavated later and formed the backbone of Cypriot archaeology.

II. Cyprus and Belgium

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Royal Museums of Art and History, Brussels

Memories of Cyprus: from the Middle Ages to the 19th century.

If history has preserved the names of some Belgians who passed through Cyprus from Crusader times (amongst others Fra Willem Ruysbroeck under Louis IX) until the fall of the Ottoman empire, only a few left any descriptions of the island's monuments. Shortly before 1485, however, a knight from the city of Ghent, Joos van Ghistel(e), wrote a report on the island's natural resources. In passing, he noted that the statue of the Paphian Aphrodite had once again become the object of a cult, venerated by youngsters looking for a beautiful marriage partner (Zeebout 1998, 273). Old (and now largely forgotten) toponyms like ***Paridati*** (near Morphou?) or ***Paridasi*** (in the plain of Mesaoria?) may commemorate a Flemish foundation by some Paridan (possibly of Massenhoven, 14th c. AD), but other medieval accounts of Cyprus are sparse and uninformative (Anonymous 1870-1873, 341). Henri Paridant ('Paridanus'), Professor of Theology at Leuven University (1628), for example, owned a map of the island (***Descrip. Possessio fiducia Paridati. Cypri insula***. 1354) but we are left in the dark as to why he might have needed it (Anonymous 1870-1873, 341-342).

We recently ascertained that another Paridant (chance or predestination?), Edmond by name (b. 16.11.1823, d. Aarschot 20.12.1913) (Fig.3.2a), was the donor of the first Cypriot artefacts to the Royal Museums of Art and History (Coeck 1985, 1-5; 1988, 144-200; Gubel & Massar, forthcoming). Thanks to the study illustrated with three hand-coloured maps he dedicated to the Ottoman sultan Abdulaziz I in 1871 (Fig. 3.2), Edmond Paridant may be considered a pioneer of Cypriot research in Belgium. Although his dream to turn the island into a Belgian colony (a project pre-empted by the Duke of Brabant and future king Leopold II in 1860) never materialized, his frustration fortunately did not prevent him from donating Cypriot sculptures to the museum (Fig. 3.3). Interestingly enough, these memorabilia pertain to his activities on the island before the arrival of the first European (Max Herrmann Ohnefalsch-Richter) and American 'excavators' (Luigi and Alessandro Palma di Cesnola) (Anckaer 2004). Still in the second half of the 19th century, antiquities, including Cypriot objects from the curiosity cabinets of personalities such as Gustave Hagemans (acquired in 1864: Margos ***et al.*** 1990, 21, 24, no. 1, and 40) or the coke merchant and philanthropist Gustave Maes (1851-1904), formed the core of museum collections in the country (Warmenbol 1996, 30-31; Provoost 1996, 56-57). Unfortunately, although the Attic pottery from the 'share' of Ohnefalsch-Richter's excavations at Marion-Arsinoe was purchased by Antwerp-born Alphonse van Branteghem, an outstanding collector, member of the Board of Trustees of the Royal Museums of Art and History and erudite connoisseur of Classical antiquities, it was subsequently dispersed on the international antiquities market. A hydria (from Arsinoe) is the only 'Cypriot' trace of his passage in the Royal Museums (cat. no. 125).

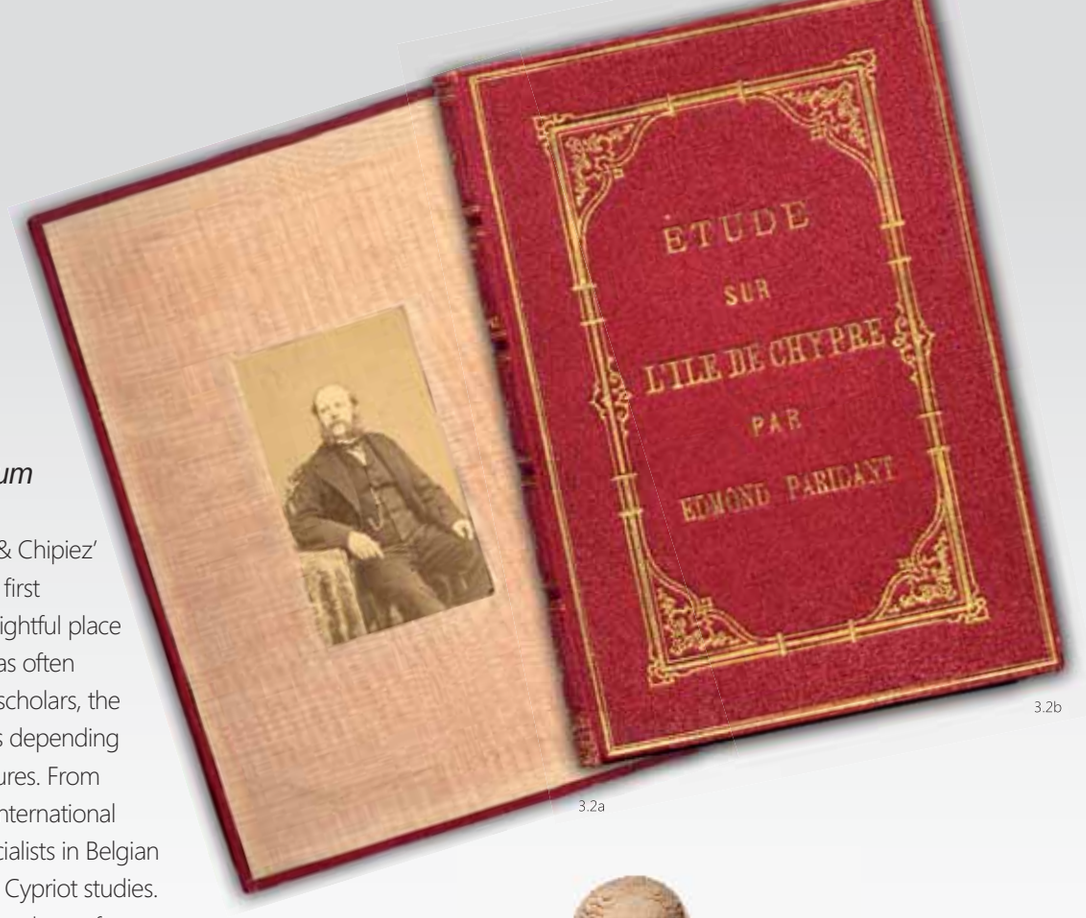
Cyprus in Belgian public collections of the 20th century

Transferred to the premises of the current museum in 1889, this modest core was enriched in the course of the 20th century through gifts, exchanges – with the British Museum of London and the Ashmolean of Oxford in 1904 (e.g. cat. no. 138, Gubel & Massar, forthcoming) – or by purchase (Margos ***et al.*** 1990, 25). Other objects followed thanks to the scientific missions of the curator Franz Cumont in the Levant and of the Egyptologist Jean Capart in Egypt. As a token of gratitude for the museum's modest financial support to the British excavations in Palestine (Jericho), but also through exchanges (Lachish), examples of the trade relationships between the island and the Levant were also acquired (1934, 1937: cat. nos 83-89). In 1936, a donation by the French Consul in Ghent, Mr. Guermonprez (formerly vice-consul of France in Larnaca) further enriched the collection. In 1975, a permanent loan from the Cyprus Museum in Nicosia filled other lacunae. Elsewhere in Belgium, museums benefitted from private collectors' desire to share their interest in Antiquity with their compatriots, whether in Antwerp, Ghent, Leuven, Mariemont (cat. no. 261), Louvain-la-Neuve (cat. no. 245), Liège, or Brussels, at the Cabinet de Médailles (Royal Library).

Cyprus and the academic world in Belgium

After the publication of books such as Perrot & Chipiez' volume on the arts of the island (1885) or the first excavation reports, Cyprus rapidly gained its rightful place in Belgian universities. Admittedly, its status was often disputed between Aegean and Near Eastern scholars, the latter considering the island's artistic output as depending on – if not an integral part of – Levantine cultures. From the 1970s onwards, in the wake of a general international movement, a new phase began in which specialists in Belgian universities devoted themselves specifically to Cypriot studies. This is the case, for example, of two former members of the French School of Athens who excavated at Amathus, Claude Baurain (University of Liège), author of a book on the history of the island, and Frieda Vandenabeele (Vrije Universiteit Brussel), who devoted the better part of her career to the archaeology of Cyprus. She co-edited with R. Laffineur (University of Liège) a volume of the ***Corpus of Cypriote Antiquities*** dedicated to Belgian collections, with contributions by other researchers active in the field of Cypriot archaeology, especially on the Amathus excavations, such as Chr. Tytgat, A. Destrooper-Georgiades and E. Gubel (Laffineur & Vandenabeele 1990).

The ***'Groupe de Contact interuniversitaire d'études chypriotes'***, as well as the ***'Groupe de contact interuniversitaire d'études phéniciennes et puniques'***, both funded by the Belgian National Fund for Scientific Research, also stimulated interest in Cyprus' rich past. This tradition is maintained amongst others, by Prof. Karin Nys (Vrije Universiteit Brussel), director of the Hala Sultan Tekke excavations and founder of the ***Mediterranean Archaeological Research Institute*** (MARI), who ensures the training of a new generation of researchers.



3.2a

3.2b

3.3

Fig. 3.2. a) Photograph of Edmond Paridant, from his work ***Etude sur l'Ile de Chypre***, Aerschot 1871; b) The cover of the book.

Fig. 3.3. Cypriot kore donated by Edmond Paridant to the Royal Museums of Art and History Brussels (A 875).

III. The Cypriot Collection at the Ashmolean Museum

Anja Ulbrich
Ashmolean Museum, Oxford

The Cypriot collection at the Ashmolean comprises some 7,000 objects, most of them with provenance, documenting the island´s rich archaeological heritage from the Neolithic to the Late Roman period (Brown & Catling 1986). It was acquired successively since 1873, one year after the Cesnola exhibition in London in 1872 had fuelled British interest in Cypriot antiquities, through various means (Brown & Catling 1986, 1-3): donations or inheritance from private collectors, including archaeologists with a biographical connection either to the museum or Oxford University in general; transfers and loans from, or exchange with, other British and foreign museums; donations from legal British and other foreign excavation missions on the island, several of them funded or co-funded by the Ashmolean (cf. Brown & Catling 1986, 84-86); and purchases at auctions (e.g. Sotheby's) selling pieces from private collections.

Thus, in 1873, 26 pieces of gold jewellery from Cyprus were purchased by the Keeper from an unrecorded source, while in 1874, the Trustees of the Christy Collection presented 14 pieces of Archaic to Hellenistic votive statuettes (acquired by Henry Christy in Idalion in 1850 or 1852) to the Ashmolean (Ulbrich 2011) (cat. nos 3, 4, 6-9). From the late 1870s to the 1890s, the Ashmolean received some 100 Cypriot antiquities, Middle Cypriot to Roman in date, from the Oxford alumnus Reverend Greville John Chester. Since 1865, Chester had been showering the museum with thousands of Egyptian, Roman, Greek, Etruscan and Near Eastern antiquities acquired during his Mediterranean travels (Seidmann 2006). As a subscriber to the Cyprus Exploration Fund (CEF) in 1887, the Ashmolean received more than 1,000 provenanced finds from documented CEF excavations between 1888 and 1898 alone (Brown & Catling 1986, 84-85, not complete list). They included mostly pottery, tools and weapons, predominantly of copper, terracotta and limestone votive figures, jewellery, and glass vessels, dating from the Early Cypriot to the Roman periods. In 1888, finds came mostly from tombs and sanctuaries in Kouklia (Palaepaphos), Amargeti, and Nicosia-*Leondari Vouno* (Hogarth *et al.* 1888; Myres & Ohnefalsch-Richter 1899, 8), and in 1889 from the necropoleis of ancient Marion (Polis Chrysochous) and a sanctuary at Limniti (Munro & Tubbs 1890; Myres & Ohnefalsch-Richter 1899, 8-10).

In 1890, finds were registered from excavations in and around ancient Salamis, mostly from the Archaic sanctuary at Salamis-*Toumba* (Munro & Tubbs 1891; Myres & Ohnefalsch-Richter 1899, 11-12).

The Ashmolean's involvement in Cypriot archaeology was strengthened by the Oxford scholar John Linton Myres (Fig. 3.4), who developed the first identification system and chronology for Cypriot archaeology as a whole by the end of the 19th century (Brown & Catling 1986, 2, with further references). In 1894 Myres supervised excavations in the Archaic to Roman necropoleis of Amathus for the British Museum (Myres & Ohnefalsch-Richter 1899, 3; Murray *et al.* 1900, 87-126), the Trustees of which gave some 150 finds from Amathus to the Ashmolean. That year, Myres also conducted 'small excavations' for the CEF at various sites, many in and around Larnaca, such as Late Cypriot tombs at *Laxia tou Riou*, Archaic tombs at Turabi Tekke, Hellenistic to Roman tombs in Hassan Effendi, and an Archaic deposit of votive figurines at Kamilarga. He also excavated Middle to Late Cypriot tombs in Nicosia-*Ayia Paraskevi* and Kalopsida (Myres 1897; Myres & Ohnefalsch-Richter 1899, 1, 4, 6). Myres also acquired many Cypriot antiquities privately in 1894 (cat. nos 1, 5). Some he donated to the Ashmolean right away, others formed his private collection and came to the Ashmolean in instalments until his death in 1954 and afterwards through his family, amounting to ca. 100 objects.

In 1911, the Ashmolean received 29 Cypriot antiquities, mostly of the Archaic period, from the Cesnola Collection in the Metropolitan Museum, New York, in exchange for Minoan material from Knossos excavated by Arthur Evans, who had been Keeper of the Ashmolean from 1886-1908, as indicated by the registry book and archival correspondence files.

In 1927, Evans donated some 20 unprovenanced copper weapons and tools from the private archaeological collection of his father, the prominent prehistorian John Evans (Ashmolean registry book 1927). Other Oxford archaeologists presented mostly 1st millennium BC pottery to the Ashmolean, e.g. 120 Hellenistic sherds from Kythrea (ancient Chytroi) by Mervyn R. Popham in 1960. Sir John Beazley, famous for

his work on Attic vase painters, donated some 27 pieces of Mycenaean, Cypriot, but mostly imported Attic pottery in 1933 and 1966. He had purchased 14 Attic imports, recorded to be from ancient Marion, at a Sotheby´s auction on 12 December 1933 when the private collection of Rupert Gunnis was sold.

In 1935, the year of the foundation of the Department of Antiquities in Cyprus, the Cyprus Museum presented, through Stanley Casson, 105 Chalcolithic objects from Porphyrios Dikaios´ excavations at Erimi (Dikaios 1936) to the Ashmolean. They extended the chronological range of the collection to pre-Bronze Age periods.

In 1940, the museum acquired through an exchange with the Fitzwilliam Museum in Cambridge 9 objects from the Early Cypriot cemetery at Bellapais-***Vounous***, excavated in 1938-39 by J.R. Stewart for the British School at Athens (Stewart & Stewart 1950). From the same site and excavation, the Birmingham Museum gave some 20 pieces of pottery from selected tombs as a permanent loan.

The Ashmolean supported financially several excavations undertaken by the Department of Antiquities, Cyprus, as well as by British and Commonwealth universities, from which it received a share of the finds.

From the Classical and Hellenistic necropoleis of Aphendrika and Tsambres, near Rizokarpaso, excavated in 1937-38 by Joan Du Plat Taylor for the Department of Antiquities, Cyprus, and the Ashmolean (Dray & Du Plat Taylor 1949), come approximately 70 and 160 finds respectively. Approximately 300 finds come from the Late Cypriot to Archaic sanctuary at Myrtou-***Pigadhes***, excavated between 1950 and 1955 in collaboration with the Sydney University Expedition and the University of Melbourne (Du Plat Taylor 1957). In the 1970s, the Ashmolean supported excavations conducted by Edgar Peltenburg for the University of Birmingham at the Neolithic settlement site of Ayios Epiktitos-***Vrysi***, the Chalcolithic site at Kissonerga-***Mosphilia*** and Lemba; some 70 potsherds and 35 stone objects from these excavations are listed in the museum's registry books (Brown & Catling 1986, 86 with further references).

3.4

From many of the sites already mentioned above, Hector Catling – who had surveyed Cyprus for the Department of Antiquities in the early 1950s – brought with an export license issued by the Department about 3,000 sherds (mostly Bronze Age) to the Ashmolean, where he became a curator (Cadogan 2004, with further references). Those sherds, registered in 1953 and 1960, constitute the biggest study collection of provenanced pottery sherds from prehistoric Cyprus outside the island and make up over 40% of the entire collection.

In 1971 the Ashmolean acquired the famous figurine of a naked goddess (Astarte?) on a copper ingot-shaped base from the former Bomford collection (Brown & Catling 1986, 35 pl. 13).

The history of the Cypriot collection at the Ashmolean documents the various ways of acquisition and the continuous close involvement of the museum in Cypriot archaeology from the later 19th century onwards. While the whole collection is accessible for research, its 350 most significant objects for prehistoric and historic Cyprus, many coming from the sites mentioned in this essay, are on public display in the A.G. Leventis gallery of the newly remodelled Ashmolean since the autumn of 2009.

Fig. 3.4. John Linton Myres standing in front of trays with ancient pottery sherds.

IV. The British Museum excavations on Cyprus in the 1890s

Thomas Kiely
British Museum

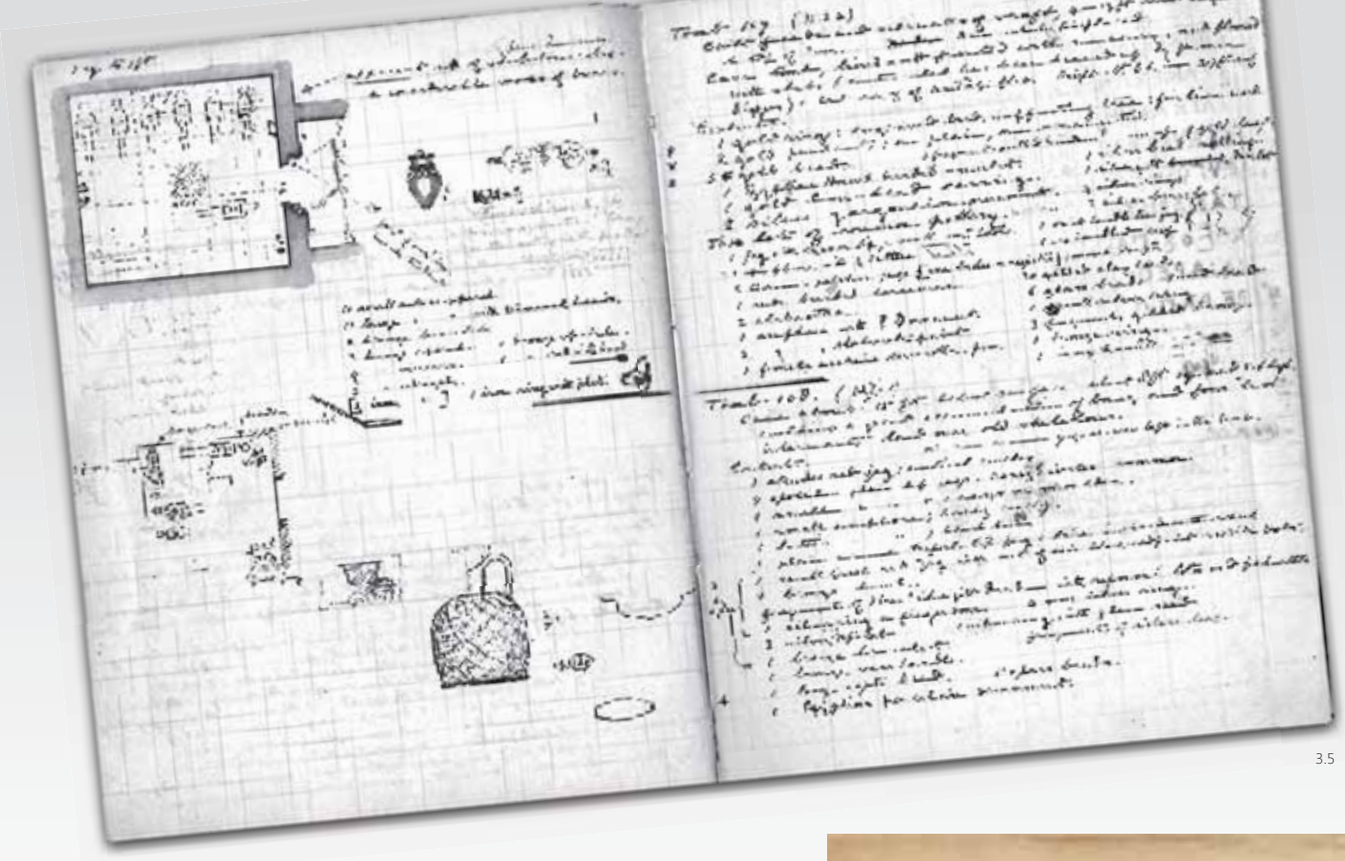
In common with other European and North American institutions, the British Museum (BM) acquired many Cypriot antiquities during the second half of the 19th century as interest in the archaeology of the island grew. Charles Newton, the dynamic Keeper of Greek and Roman Antiquities at the BM between 1861 and 1886, assembled a collection of over 2,000 artefacts from the island, inspired in particular by the belief that Cyprus could provide vital clues to the origins and early history of classical Greek civilization (Kiely 2010). Lack of funding, however, prevented Newton from organizing large-scale excavations on Cyprus following the British Occupation of 1878 (Tatton-Brown 2001, 183; Kiely 2010).

All this changed in 1892 when a bequest by a Miss Emma Turner of £2,000 (around € 200,000 in modern values) to the BM was allocated to excavations on Cyprus (Bailey & Hockey 2001, 109). The first season concentrated on the cemeteries of the Iron Age to Roman city of Amathus, previously excavated with great success by Cesnola (cat. nos 134, 233) (Cesnola 1877, 248-292). Over the winter and spring of 1893-94, some 312 tombs were excavated or recorded around the ancient acropolis. Both the excavation directors – Arthur Smith, a Curator at the British Museum, and his successor John Myres from the British School at Athens – kept detailed records of their finds, one of the first occasions this had been done on a systematic basis on Cyprus. Myres' original notebook is particularly detailed and precise (Fig. 3.5): apart from recording all the grave goods he found, in numerous cases Myres also sketched the tomb layout and showed the arrangement of the human remains. These precious details are often omitted from the very schematic and incomplete publication of the excavations (Murray ***et al.*** 1900, 87-126). At the same time, however, the excavators were extremely selective about what they retained. Many items, such as plain or coarse pottery regarded as being of no aesthetic or archaeological importance, were routinely sold or discarded (Fig. 3.6).

Excavations at Kourion led by H.B. Walters in 1895 revealed many more tombs of Iron Age to Roman date (Murray ***et al.*** 1900, 57-86). Some of the finest artefacts recovered came from an area just below the acropolis – probably the main elite burial ground of the Cypro-Archaic to Cypro-Classical city – where Cesnola had unearthed many of the objects that composed his fictitious 'Curium Treasure' (Cesnola 1877, 293-387; Bailey & Hockey 2001; Kiely 2009; 2011). More importantly perhaps, an extensive series of tombs located at ***Bamboula***, close to Episkopi village, yielded numerous grave goods similar to finds from Mycenae and other Greek Late Bronze Age sites, usually associated with locally-produced artefacts.

The following year, a chance discovery near Enkomi village led to the excavation of 100 tombs of the same period, now known as the Cypriot Late Bronze Age. Not only were there many more intact burials than at ***Bamboula***, but they were also considerably richer. The dead were furnished with an astonishing array of wealthy grave goods, including imports from Egypt, the Levant, and the Aegean (Murray ***et al.*** 1900, 1-54; Crewe 2009). An exquisitely-carved ivory gaming box from Tomb 58 combines the artistic traditions of all three regions, but was probably made by local artisans at a time when Cyprus was a major industrial, economic, and cultural nexus of the Eastern Mediterranean (Fig. 3.7). The sketch, and most of the detailed recording of the tombs, were carried out by the individual charged with the practical organization of the excavations, Percy Christian, who also proved to have considerable archaeological skill (see Tatton-Brown 2003).

Following the tremendous success of the Enkomi excavations, the British Museum authorities were persuaded to continue their excavations using public funds. It was also decided to search exclusively for sites with Mycenaean material. Excavations at Maroni-***Tsaroukkas*** (1897), Hala Sultan Tekke (1897-98) and Klavdhia-***Tremithos*** (1899), though on a smaller scale, added to the growing knowledge of the Bronze Age cultures of the island (Kiely 2011; Steel 2001). This was true even if the excavators themselves were mistaken about the precise date of their finds – which they believed were much later – and failed to identify the overlying settlement remains at Episkopi-***Bamboula*** and Enkomi as being contemporary with the burials. This was partly due to the excavation



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techniques used but also because, as a result of their academic prejudices, they believed that the sites belonged to an early phase of Greek culture rather than the indigenous Cypriot society scholars now recognize.

In conclusion, the quality of excavation, recording and publication of all the sites explored by the BM was very poor by modern standards. It is important, however, to assess them by the standards of the time and recognize that the discoveries revolutionized the way contemporaries thought about the early history of Cyprus and also clarified what was known about later periods. John Myres, having gained his first experience of digging on Cyprus at Amathus in 1894, conducted his own excavations and catalogued the Cyprus Museum the same year (Myres 1897). This work resulted in the first systematic classification scheme for Cypriot archaeology, and helped to lay the foundation for the modern study of the island's remote past (Myres & Ohnefalsch-Richter 1899).

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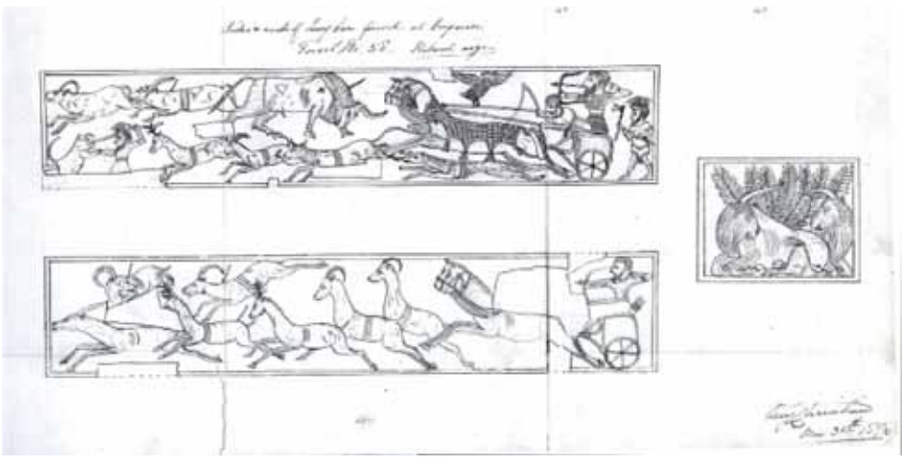

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Fig. 3.5. A page of John Myres' excavation notebook from Amathus, 1894

Fig. 3.6. John Linton Myres with members of his excavation team in front of a pile of discarded pots from the Amathus excavations, 1894.

Fig. 3.7. Drawing by P. Christian of the ivory gaming box with carved scenes from Enkomi Tomb 58 (British Museum GR 1897.0401.996).

V. The Swedish Cyprus Expedition: the first comprehensive study of the island's ancient history

Karin Nys
Vrije Universiteit Brussel

In spite of J.L. Myres' commendable contributions to the understanding of the material culture of ancient Cyprus, a comprehensive scientific overview was still lacking at the start of the 20th century. Surprisingly, it was a Swedish scholar, Einar Gjerstad, who would become the motor for such an undertaking.

Sweden's involvement in Cypriot archaeology started rather by chance. In 1922, when the Swedish professor Axel W. Persson was travelling by train to Greece in the framework of his excavations at Asine, he met a lively man, Luke Zenon Pierides, who claimed to be the Swedish consul in Cyprus. In the midst of an animated conversation, Pierides suddenly asked Persson whether he would be willing to lend him five pounds. Persson agreed reluctantly, wondering whether Pierides was indeed the Swedish consul and, thus, if he would ever see his money again. Pierides then continued to talk enthusiastically about his collection of antiquities at his home in Larnaca and suggested that a young Swedish archaeologist should embark on a thorough archaeological research of the island. After borrowing still another five pounds, Pierides assured Persson that he would promptly refund the money. Although Persson was rather sceptical about the veracity of Pierides' promise, he was happily surprised to notice upon his arrival in Athens that Pierides had indeed transferred the money and had added a letter in which he reiterated his request that Sweden should undertake archaeological investigations on Cyprus. Then, "one pleasant summer-night in Asine, the kind of night when anything seems possible", Persson discussed Pierides' proposal with his young collaborator, Einar Gjerstad; although the latter did not know anything about Cyprus, he decided to accept Pierides' invitation, for "the unknown beckoned" (Gjerstad 1980, 9-10).

Gjerstad thus first visited Cyprus in 1923-24. During this period, he studied in the Cyprus Museum the Bronze Age tomb material excavated by Menelaos Markides, explored the entire island by bicycle, and even undertook several small excavations in order to understand the habitation history of the island (Gjerstad 1926; Åström 2008). In 1926, he published the results of his research in his PhD dissertation ***Studies on Prehistoric Cyprus.*** However, he realized that more wide-ranging investigations were necessary to fully comprehend Cyprus' history from the Stone Age to Roman times. Due to his charismatic nature, Gjerstad succeeded in getting the support of Crown Prince Gustaf Adolf and in persuading many donors to finance his plans for the Swedish Cyprus Expedition – including the newly created Volvo company that lent one of the first Volvos ever produced for the transportation of the team members. With the collaboration of the architect John Lindros and the archaeologists Alfred Westholm and Erik Sjöqvist, Einar Gjerstad started his comprehensive exploration of ancient Cyprus at the end of September 1927 (Fig. 3.8).

During the following three and a half years, the Swedish Cyprus Expedition investigated 18 sites that covered successive time periods in the history of ancient Cyprus, from the Aceramic Neolithic establishment on the small island of Petra tou Limniti up to the Roman temples and theatre at Soloi. Two highlights of the Swedish Cyprus Expedition are undoubtedly the discovery of the sanctuary at Ayia Irini, where more than 2,000 terracotta statues and figurines were found placed in a semicircle around a stone altar (Fig. 3.9), and the excavation of an impressive palatial building on the hillside of Vouni (Fig. 9.3) (Gjerstad ***et al.*** 1934; 1935; 1937; Styrenius 1977; Gjerstad 1980). The excavation results of the Swedish Cyprus Expedition were published in three volumes (Gjerstad ***et al.*** 1934; 1935; 1937). In the subsequent four decades, six more volumes followed, which represent syntheses that extensively discuss the Cypriot material culture according to time period.

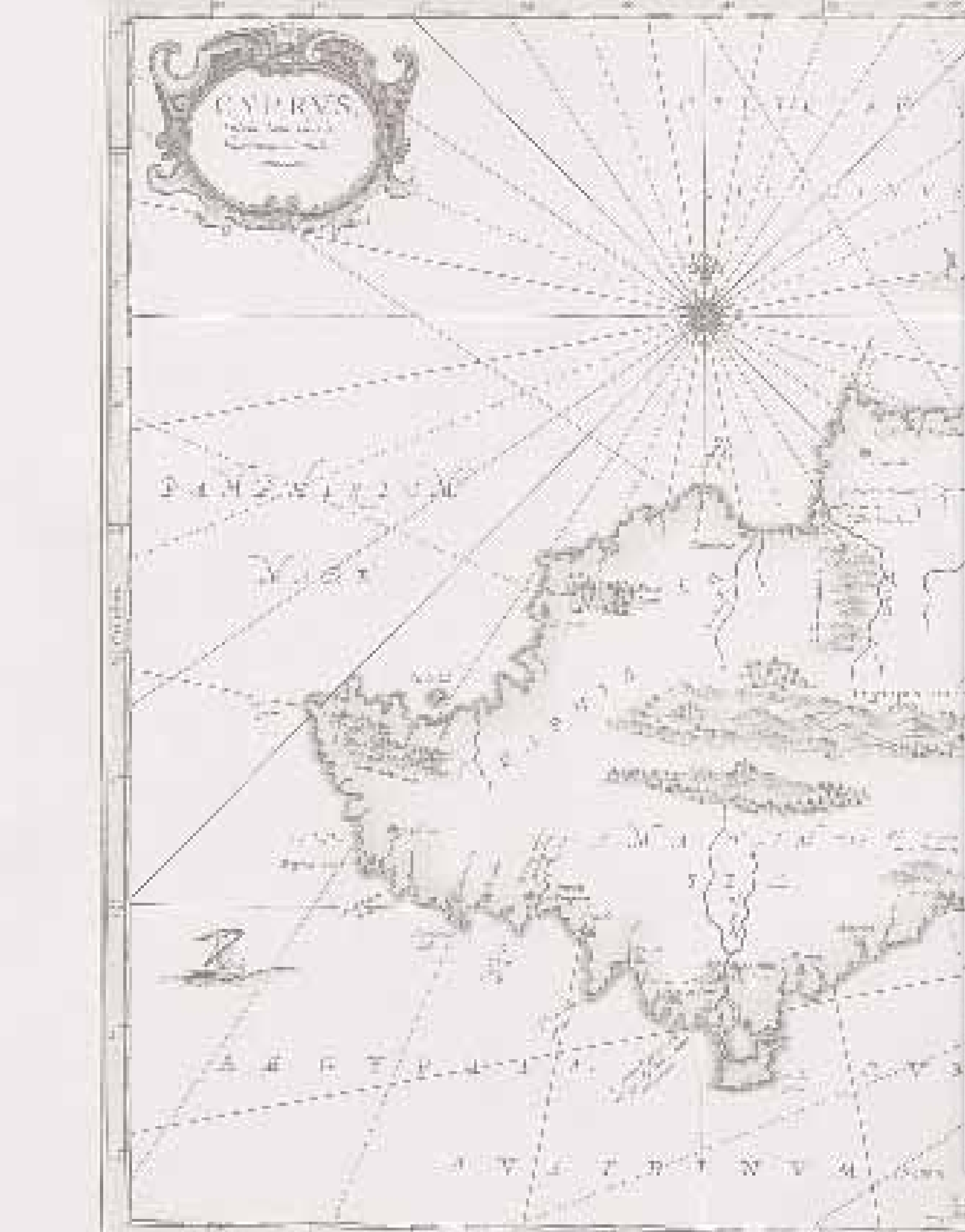
The greatest asset of the Swedish Cyprus Expedition is that their work remains relevant to the research of 21st century archaeologists. This is so because Gjerstad and his team carefully recorded and published all archaeological data: e.g. for the documentation of a burial site, they described the tomb construction, the stratigraphy, the burials and all grave gifts in each tomb, and supported written information with plans and section drawings. In this way, the data of the Swedish Cyprus Expedition can still be re-examined in the framework of new research threads, thus giving additional significance to Cypriot archaeology in comparison to the work of the 19th century predecessors (Nys 2009).

3.8

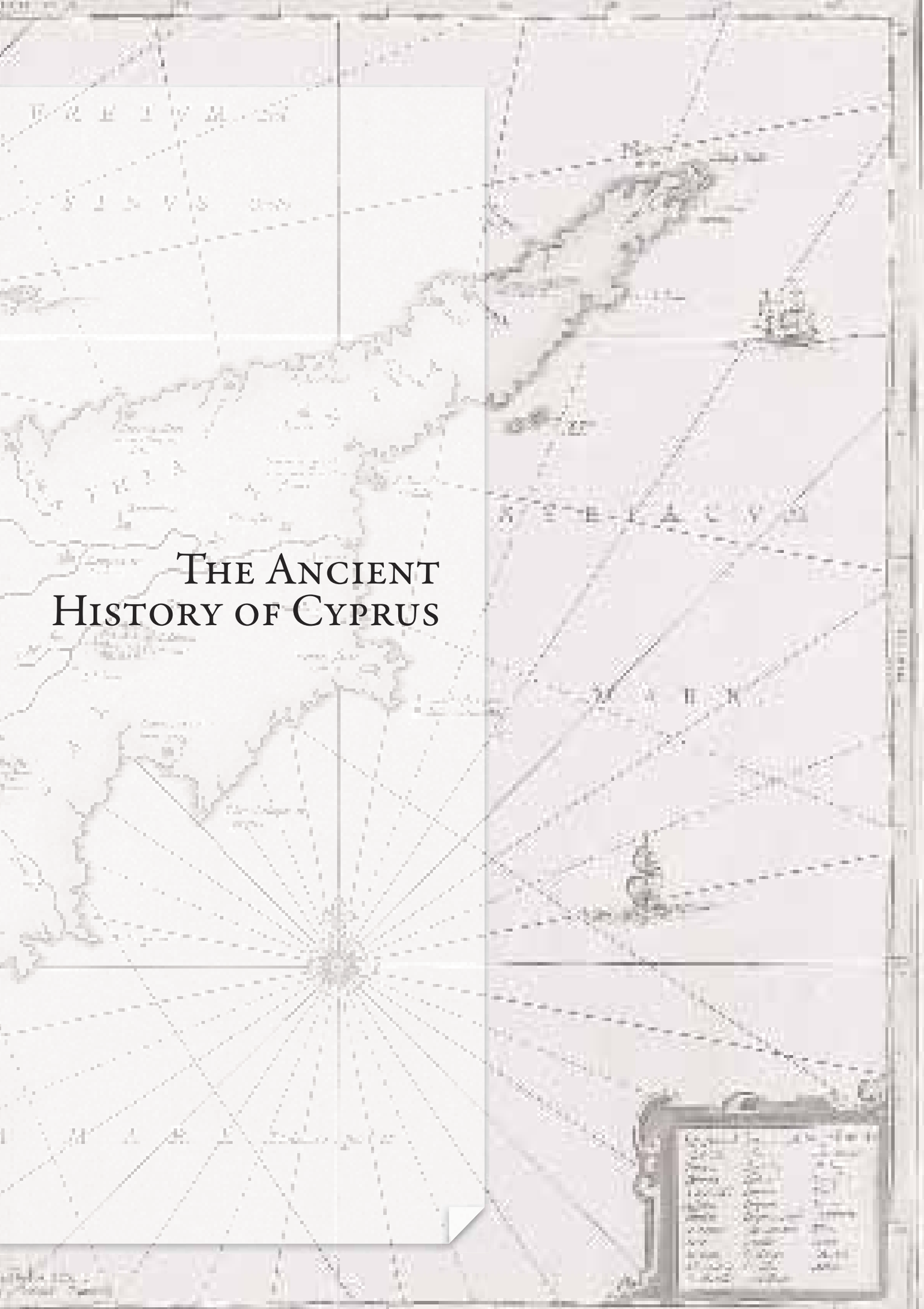
3.9

Fig. 3.8. The Swedish Cyprus Expedition team at Mersinaki; from left to right: John Lindros, Alfred Westholm, Erik Sjöqvist and Einar Gjerstad.

Fig. 3.9. Excavations at the sanctuary of Ayia Irini.



The Ancient History of Cyprus



The geology of Cyprus

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Cyprus is notable for its geological diversity and impressive topography, both of which have created a unique landscape and natural environment. The island has variable geomorphology due to its tectonic evolution, which helped to create a complex topography very unlike the topography in nearby Egypt or Israel. Geologists often state that "one of the most fascinating aspects of Eastern Mediterranean geology is the very rapid Plio-Quaternary uplift of the Troodos ophiolite in Cyprus" (Robertson ***et al***. 1995). With that statement they refer to the uplift of the island that took place during the last 5 million years.

The Troodos Mountain Range is the main geomorphologic feature of Cyprus. It covers an area of about 3,200 km^2 (Fig. 4.1) and its highest peak, Olympus, has an elevation of 1951 m. The topography of the island is controlled by its four geological zones. The first one is the Troodos zone with the smaller Arakapas zone, the central bedrock unit of the island, consisting of pieces of a 90 million years old ophiolite. An ophiolite is a piece of oceanic crust formed at a mid-oceanic spreading ridge where two tectonic plates diverge forming new crust. The uniqueness of Cyprus lies in the fact that such an ophiolite piece has been uplifted above sea-level and now forms the core of the Troodos Mountains. Its well-preserved structure and stratigraphy makes the Troodos ophiolite unique in relation to other ophiolites, and one of the most thoroughly studied ophiolite complexes in the world. Its core forms a distinct moon-like barren landscape of highly fractured rock blocks of harzburgite and serpentinized harzburgite. High peaks and ridges of young v-shaped valleys in diabase bedrock are the predominant feature in the western mountains, their topography being strongly controlled by the weathering and erosion of these rocks. The lower ranges consist mainly of a volcanic sequence of lava flows and pillows, topped with iron- and manganese-rich sediments. The pillow lavas host the massive Cyprus-type sulphide deposits. The ancient Cypriots produced copper from the mining and smelting of these cupriferous sulphide ores.

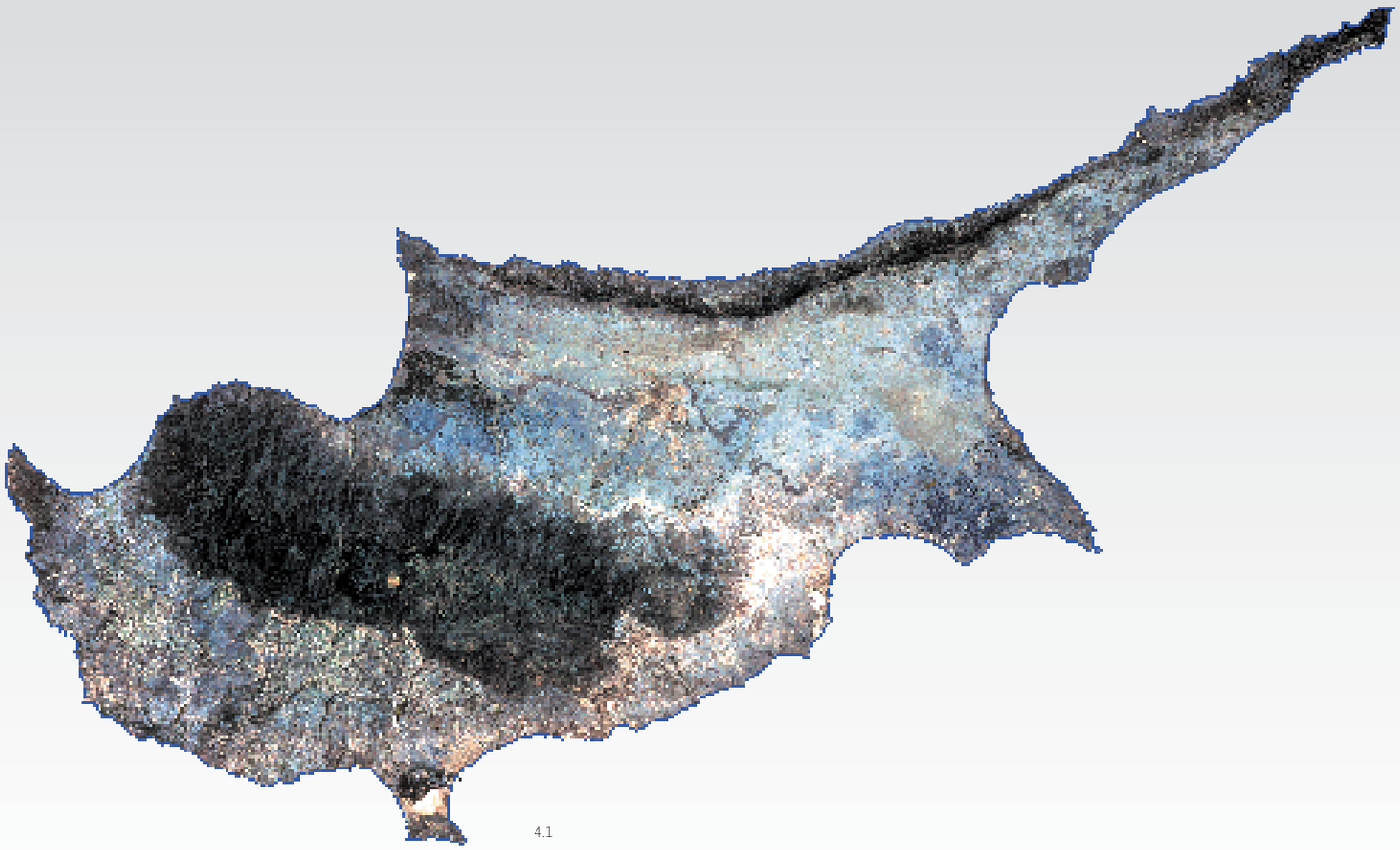
The development of the copper industry in Cyprus for more than 3,000 years is evident from the ample ancient historical references and archaeological discoveries (Chapter 11).

Ancient mining workings such as shafts and galleries can be found across the island (Fig. 11.1). A great variety of mining tools was discovered by geologists and mining engineers during the re-operation of these mines at the beginning of the 20th century (cat. no. 44). However, the most impressive evidence for the extent of the ancient copper industry in Cyprus is the widespread occurrence of ancient slag heaps. More than 50 such heaps have been found scattered mostly in the pillow lava outcrops in the periphery of the Troodos Ophiolite (Fig. 11.3). These slags were the byproduct of the smelting of metallic copper (cat. no. 43).

The second zone, the Mamonia zone (Fig. 4.2) consists of sedimentary rocks and basalts formed 200-70 million years ago. These rocks collided with the Cyprus plate 70 million years ago in the southern part of the island. This zone includes groups of igneous, sedimentary and minor occurrences of metamorphic rocks. Deformation within the zone is quite intense as they have been severely broken and folded during their placement. Their juxtaposition formed thick and extensive ***melanges*** referred to as the Mamonia Melange in the west and the Moni Melange in the south.

The base of the Circum-Troodos sedimentary succession is marked by the 750 m thick Kannaviou Formation consisting of clays and sandstones. This formation is extensively exposed in western Cyprus. While still at the bottom of the sea, until about 30 million years ago, the Troodos and Mamonia zones were topped with chalks and cherts (flint) of the Lefkara Formation, the first carbonate sediments. These chert bands in the Lefkara Formation supplied the first settlers with raw material for the making of flint tools (cat. nos 23, 24). Equivalent to the Lefkara Formation in the south is the Lapithos Formation in the north, which is the oldest autochthonous unit in the Kyrenia zone.

Repetitive white chalk-and-marl bed morphology dominates the Limassol region. These carbonates (Pachna Formation) have been the source rock for building material on the island since Antiquity. Highly terraced agricultural land known as the Omodos viticulture country forms classic chalk-and-marl topography with radial and trellis drainage on south facing beds, their dip attributed to the uplift of the Troodos ophiolite



4.1

mountains. Similarly, the Larnaca region is distinct for its low hills of white Lefkara Formation chalks and gypsum dissolution features over the gypsum lowlands.

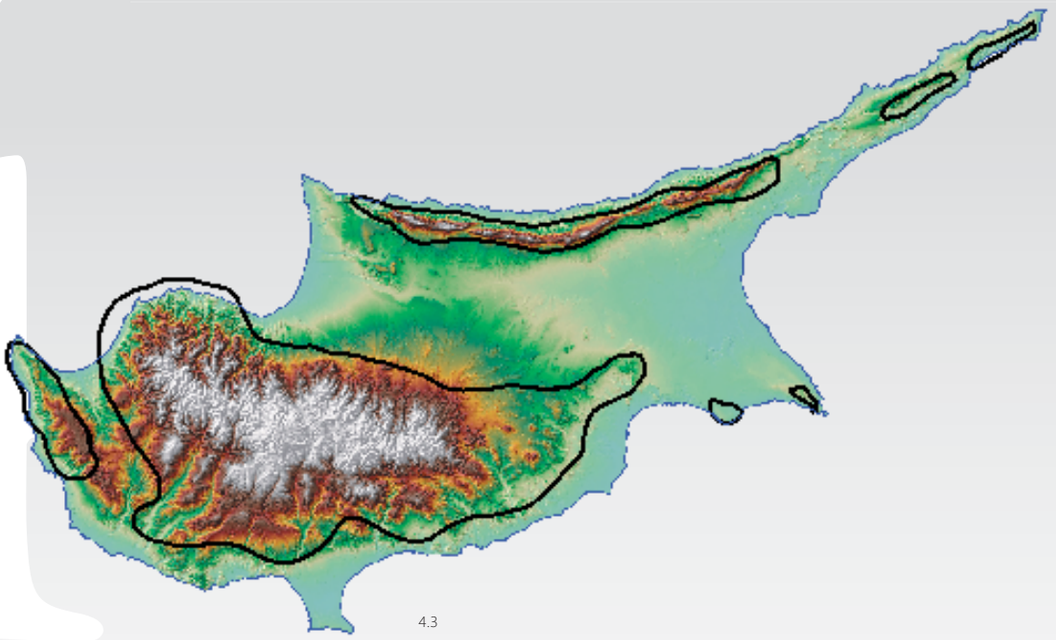
In the northeastern Karpasia peninsula and the rest of the Kyrenia zone structural complexity with many north- and south-trending faults, together with the erodibility of the highly sandy Kythrea flysch are responsible for the rough topography. Collision of more continental crust in the north (20-10 million years ago) gave rise to the intricate and precipitous mountain peaks of this zone, consisting of an assemblage of exotic crystalline limestone blocks and thick sandstone beds. It forms a narrow, steep-sided chain of mountains that rise abruptly from the surrounding lowlands and an extensive coastal marine terrace range. These limestones are characterized by karst topography including karst caves and many water springs.

In the central and southern lowlands, sequences of gypsum beds are known as the Kalavasos Formation and mark an important rock sequence found in most coastal Mediterranean regions, caused by the Messinian Salinity Crisis, a 2,000 m drop in the Mediterranean sea-level which

4.2

Fig. 4.1. Landsat satellite image of Cyprus with a 30 m resolution; note the dark ophiolitic rocks making up the Troodos Mountains, the pale central dot being the big asbestos mine.

Fig. 4.2. Major geological and tectonic zones of Cyprus.



4.3

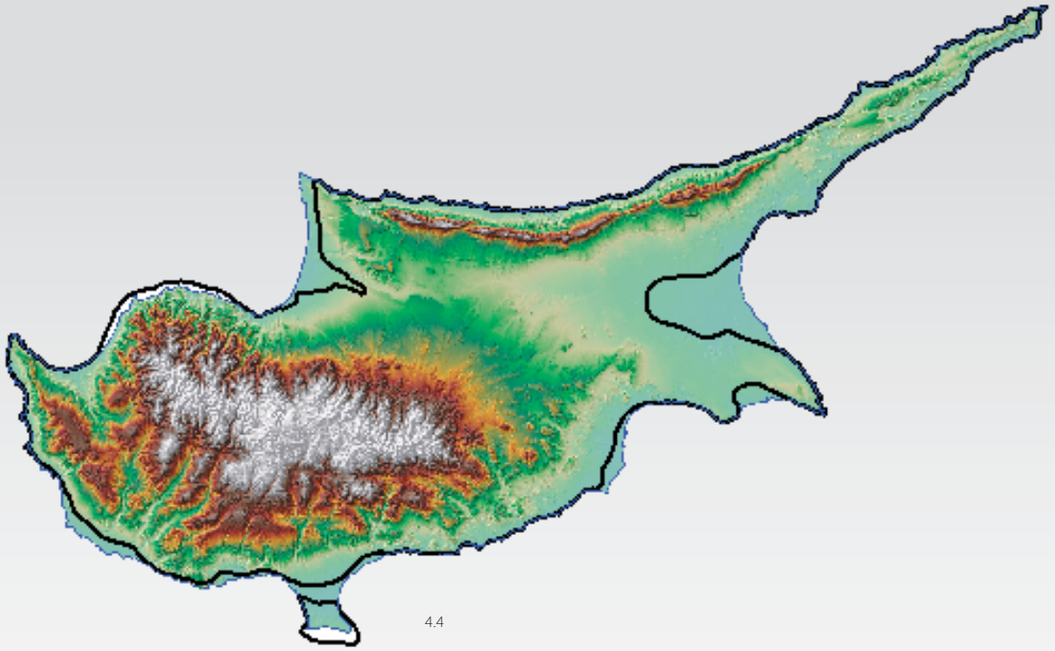
occurred about 7-5 million years ago. Reestablishment of the Mediterranean sea-level 5 million years ago was responsible for marly deposits across the whole Mediterranean basin covering the gypsum beds. Locally, the marls were deposited in the shallow seas which today form the central and coastal lowlands. Fig. 4.3 shows an approximate outline of the coastline during that time.

The central Mesaoria region, forming the central plain between the Troodos Mountains in the south and the Kyrenia Range (Pentadaktylos) in the north, consists of broad and gentle foothills, eroded into ***mesas*** and valleys which develop into two major river systems, one draining west and the other draining east. Thick coarse alluvial fans have been formed predominantly along the north and south Mesaoria Plain feeding material into the Pediaios, Serrachis and Ovgos rivers. The east-draining river system of Pediaios is responsible for the extensive flat lowlands and marshlands of the Famagusta area. In the southern Famagusta region, a high-lying platform with red, well-developed ***terra rossa*** lands constitutes a unique part of this southeastern region with very thick and fertile soils. The Morphou coastlands and marshlands are formed by the Serrachis and Ovgos deltaic deposits in the west. These deltaic deposits, composed of thick gravel beds, host the most valuable aquifers in Cyprus. Wide flood plains are the main characteristics of the present landscape in the Mesaoria. Uplift and repeated sea level rise and fall during the last 2 million years laced the coastal landscape with flights of uplifted marine terraces and the valleys with fluvial terraces (Zomeni 2012). Fig. 4.4 shows an approximation of the coastline about 800,000 years ago.

Recent surficial processes have contributed to the formation of this very diverse present landscape upon which uplifting and faulting have made significant imprints. Rapid uplift increases the power of rivers. This uplift increased markedly 2 million years ago. Uplift on Cyprus can be attributed to two geological processes. Firstly the serpentinisation of the ophiolite core creating a dome feature centered around the highest peaks of the Troodos mountains. This hydration process transformed most of the harzburgite into serpentinized harzburgite increasing the volume and decreasing the density of these hydrated rocks and finally causing domal uplift (Shelton 1993). Secondly, the tectonic regime of the Eastern Mediterranean has added a significant vertical component to the resultant vector of the Cyprus plate.

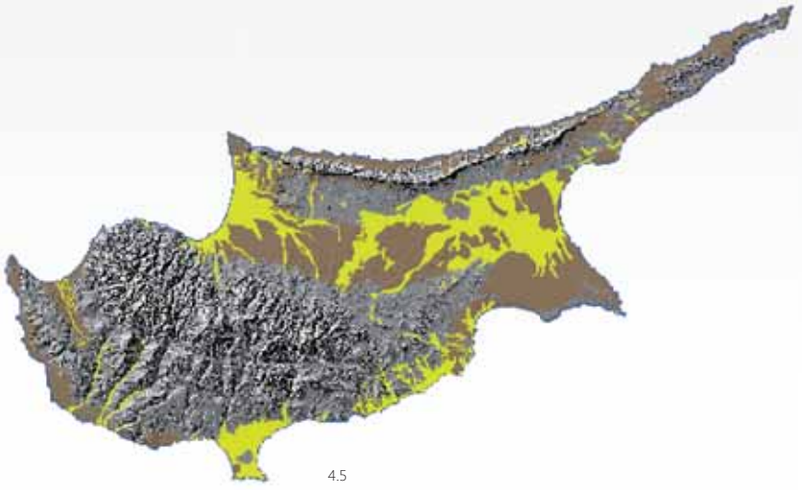
The erosion of the mudstones around Nicosia and the formation of stand-alone ***mesas*** are strong indications of the uplift and river erosion of the island. Another strong indicator is the intense river erosion of the Troodos Mountains and the deposition of thick alluvial fans on the plains. The large boulders derived from Troodos ophiolitic rocks contained in these gravel deposits are indicators of the erosional and transportational capacity of the rivers. Fig. 4.5 shows a simplified map of these deposits, which also host the most productive and cultivated soils.

Large mammals such as hippopotami and elephants were common on Mediterranean islands and coasts, where they are believed to have made their way either by swimming or with the help of floating trees. One can assume that during the ***glacial maxima***, when water was captured in ice caps and



4.4

the sea level was lower, the distance between Cyprus and neighbouring mainlands was as short as 30 km, for example between Cape Apostolos Andreas and the Bay of Iskenderun (Zomeni 2012). One of the major evolutionary changes of these Pleistocene island mammals was dwarfing (Reese 1995), which allowed them more ease of movement. ***Hippopotamus minutus*** (***Phanourios minutus***) was about 1.5 m long and 0.75 m high (cat. no. 19). ***Elephas cypriotes*** was only 1 m high (cat. no. 20). ***Hippopotamus minutus*** greatly outnumbered ***Elephas cypriotes*** in population numbers by a ratio of about 9:1.



4.5

Fig. 4.3. Pliocene sea level (5-3 million years ago) as deduced from the extent of Pliocene deposits.

Fig. 4.4. An approximation of the Calabrian coastline (800,000 years ago).

Fig. 4.5. Quaternary units (last 2 million years) on Cyprus developed mostly on the central and coastal lowlands. Pleistocene deposits are shown in brown, Holocene (last 10,000 years) alluvium and colluvium deposits in yellow. Map is adapted from the 1:250,000 geological map of Cyprus (Cyprus Geological Survey, 1995).

Neolithic period (10th-5th millennia BC)

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Recent archaeological research (Guilaine & Le Brun 2003; Peltenburg & Wasse 2004; Clarke 2007) has brought about profound changes in our perception of Cypriot prehistory; and it is probable that future investigations will further modify the current picture. Nevertheless, the discoveries made over the last years have revealed a previously unsuspected duration for the prehistory of the island, eliminating ambiguities and demonstrating the great antiquity of seafaring in the Eastern Mediterranean. In addition, they have allowed us to link Cyprus with the succession of events observed on neighbouring mainland regions from the 12th to the 7th millennia BC, and to evaluate the contribution of surrounding areas to the development of Cypriot prehistoric culture. The geographical and cultural diversity of mainland influences, which is due to the wide accessibility of the island from many different points, the chronological discrepancies inherent in the process of transmission of both ideas and techniques, and the ability of a society to accept or reject novel features, and to preserve or change particular cultural traits, are all factors which give Cypriot prehistory its distinctive character. Recent discoveries have also enabled us to reconsider the modes of diffusion of the Neolithic way of life.

The nearby mainland was the theatre for the emergence of the Neolithic, that is the gradual transition from the Epipalaeolithic way of life, which was based on hunting, fishing and gathering (12000-9500 BC), to a subsistence economy relying on food production associated with the development of farming. The earliest indications of agricultural activities date between 9500 and 8700 BC, the period known as Pre-Pottery Neolithic A (PPNA). From 8700 to 8200 BC, or the Early PPNB, agricultural practices evolved alongside the gradual rise of animal domestication. From the middle PPNB (8200-7600 BC) through the late PPNB (7600-7000 BC) farming and animal husbandry became predominant. At the same time, architecture also evolved, with circular constructions giving way to rectangular buildings from the early PPNB onwards. Around 7000 BC, the process of ***neolithization*** seems to have been completed, and pottery made its appearance.

On Cyprus, the earliest traces of human presence and of contacts with the mainland date to ca. 10500-10000 BC, or perhaps even earlier, as some evidence suggests. Hunter-gatherers, whose chipped stone industry may be roughly compared to Levantine Epipalaeolithic traditions, visited the island periodically, obtaining their food by collecting shellfish and the hunting of birds and reptiles. Wild boar was also hunted; as this species is absent from Pleistocene paleontological assemblages on the island, it is possible that it was introduced to Cyprus, a fact suggesting that these people were already masters of the art of navigation. The role of humans in the extinction of the endemic Pleistocene species, such as pygmy hippos and elephants, is much debated. Traces of such short, seasonal visits are known from ***Aetokremnos*** (Simmons 1999), a collapsed rock shelter located at the tip of the Akrotiri Peninsula (Fig. 5.1), and in small open-air sites at ***Aspros***, on the western coastline of Akamas Peninsula and Ayia Napa-***Nissi Beach*** in the south-east of the island.

It would be reasonable to assume that these comings and goings between Cyprus and the mainland continued in the following centuries, but so far evidence is completely lacking. However, two sites which are still under excavation have recently revealed an occupation of the island dating back to the first half of the 9th millennium BC: Ayios Tychonas-***Klimonas***, a small village located in the hinterland of Limassol (Fig. 5.6), and Ayia Varvara-***Asprokremnos***, a temporary camp-site located in the eastern foothills of the Troodos mountains (McCartney 2011). Whether this represents the first attempts at a Neolithic colonization by a continental group or was the result of local developments, the two hypotheses are not mutually exclusive. Several features suggest a PPNA tradition: the lightly-built, circular, semi-subterranean buildings, the chipped stone industry, which is characterized by unidirectional blade knapping and small oval arrowheads, and the grooved stones. However, the subsistence economy continued to rely on plant gathering and the hunting of indigenous wild boar. Some evidence indicates cereal consumption (barley and emmer wheat) and probably the cultivation of these species.

Although the transition to the next period remains to be clarified, by the second half of the 9th millennium BC, the first farming communities were established. Villages such as Parekklisha-***Shillourokambos*** (Guilaine ***et al***. 2011), Kissonerga-***Mylouthkia*** (Peltenburg 2003), Akanthou-***Arkosyko*** and Kalavasos-***Tenta*** (Todd 1987; 2005) (Fig. 5.2), show clear affinities with the mainland in both economic and cultural terms.

The introduction of new lifestyles associated with agriculture and animal husbandry implies continuous contacts with the mainland, from which came not only the knowledge of the new economic activities but also new species, such as cattle, sheep and goat for breeding, and einkorn and emmer wheat for cultivation. Fallow deer, which was also imported, was hunted; as in continental Neolithic societies, food production co-existed with predation for a long time.

Foreign influences can be also traced in the transmission of techniques, such as the use of bidirectional blade knapping in the chipped stone industry. On the other hand, obsidian, which has no known source in Cyprus, was imported in the form of finished products. Analyses suggest that it probably originated in Cappadocia (cat. no. 71); thus the island participated in an extensive network of exchanges. Networks also existed within the island, for example for the circulation of picrolite, a local stone used for manufacturing ornaments and other artefacts.

Affinities with other areas are also apparent in the ideological sphere, as for example in funerary practices and the ***post mortem*** treatment of the body (skull retrieval, deposition in hidden places, or places of collective character). The iconographic repertoires also do not differ very much.

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Fig. 5.1. The site of Akrotiri-***Aetokremnos***.

Fig. 5.2. The site of Kalavasos-***Tenta***.

Fig. 5.3. The site of Khirokitia-***Vouni***.

Rather than a massive migration to the island of colonists with expertise in agriculture and animal husbandry, what probably happened was a succession of arrivals over a long period of time. After these borrowings from the outside world, the island seems to have followed a distinct trajectory, which is still under examination, with the debate revolving around the intensity of contacts with the mainland. Although the introduction of new animal lineages for renewing the stock in the course of the 8th millennium BC indicates actual contacts, these gradually became less frequent. The disappearance of cattle, for instance, was not compensated for by introducing a new breed or a new species. Obsidian imports became more and more rare, reflecting a reduction in contacts or a decline of exchange networks. The chipped stone industry shows a progressive but profound transformation as to the selection and supply of materials, production techniques and the character of tools.

The 'Khirokitia culture' is the outcome of this evolution. It is represented by settlements of various sizes, usually located on hills, which were scattered around the island, from the hamlets of Apostolos Andreas-*Kastros* on the tip of the Karpasia Peninsula, and Petra tou Limniti on the northern coast, to a large village, such as Khirokitia-*Vouni* (Dikaios 1953; Le Brun 1984; 1989b; 1994a) (Fig. 5.3). The latter is entirely surrounded by an enclosure wall, which is indicative of the high value attached to the inhabited land. It covers an area which can be estimated at ca. 3 hectares at the maximum extent of the village. This apparently egalitarian society – signs of social differentiation are only tenuously attested – was sufficiently organized to support the construction and maintenance of public works, such as those seen at Khirokitia. The value attached to the built area is also implied by the burials that were made inside habitation units, the latter retaining the tradition of a circular plan. The basis of the economy remained unaltered: fallow deer hunting, fishing, sheep, goat and pig husbandry, and agriculture. Cereal production however, especially the predominance of emmer wheat in the absence of naked wheat (an example of adaptation to local resources) and the scarcity of barley, differentiate the Cypriot agricultural system from that known in the mainland. Stone-working was particularly developed and diverse, producing objects of picrolite, a material acquired through exchange networks within the island, vessels of hard stones, sometimes decorated with characteristic geometric motifs of the period, and anthropomorphic figurines also made of hard stones (cat. no. 30) – unlike the mainland where clay was preferred for this purpose. The stylistic uniformity of figurines suggests a unity in ideas shared by all inhabitants of the island.

Around 5500 BC, the 'Khirokitia culture' disappeared for reasons that are difficult to understand. There are no signs of violent destruction caused either by human agency or by some natural disaster, nor indications of an epidemic or

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a catastrophic climatic change. The changes noted at the end of the Khirokitia occupation may reflect the restlessness of a community in socio-economic crisis. There is then a lengthy gap of several centuries for which we have little evidence of occupation on the island. But this seeming hiatus may reflect the lacunae of archaeological research more than reality, for there are a few indications that Cyprus was not entirely deserted, and that local populations had opted for a more mobile, and therefore archaeologically less visible, lifestyle.

In the second half of the 5th millennium BC a new culture (known as 'Sotira culture') emerged, marking a revival. The basis of economy remained the same as before, with the same animal species being exploited, i.e. sheep, goat, pig and fallow deer, a continuity which suggests an uninterrupted human presence on the island. Settlements grew in number, some re-occupying earlier sites, some established in new locations. The constructions were roughly rectangular in plan and the dead were now buried outside the village. But above all, this revival was accompanied by a major technological innovation, the first appearance of pottery, which was made locally. It appeared first in the north of the island, at Philia-***Drakos*** A (Watkins 1970), Ayios Epiktitos-***Vrysi*** (Peltenburg 1982c) (Fig. 5.4) and Klepini-***Troulli***, characterized by a preference for Red-on-White painted decoration (cat. no. 36). Gradually, it spread southwards to Paralimni-***Nissia*** (Flourentzos 2008) (Fig. 5.5), ***Khirokitia***, Kantou-***Kouphovounos*** (Mantzourani 2003) and Sotira-***Teppes*** (Dikaios 1961), where the preference was for Red Monochrome painted or Combed ware pottery (cat. no. 35).

Nevertheless, beyond the stylistic contrast between these two traditions, both the forms – hemispherical bowls with or without spout, short-necked globular jars – and the techniques are identical. Stylistic discrepancies express regional variations in an overall uniform culture, where technical knowledge and decorative motifs circulate among regions. On the other hand, evidence for exchanges with the mainland are rare for this period and over the course of time, Cypriot identity continued to assert itself.

About 3900-3800 BC, the 'Sotira culture' disappeared abruptly and a new period, the Chalcolithic, began in Cyprus.

Fig. 5.4. The site of Ayios Epiktitos-***Vrysi***.

Fig. 5.5. The site of Paralimni-***Nissia***.

5

CASE STUDY - NEOLITHIC PERIOD

Ayios Tychonas-*Klimonas*

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Jean-Denis Vigne, *Muséum National d'Histoire Naturelle, Paris*
François Briois, *École des Hautes Etudes en Sciences Sociales, Maison de la Recherche, Toulouse*

Our knowledge concerning the earliest human presence on Cyprus and the associated process of ***neolithization*** has been revolutionized over the past 30 years through the excavation of Akrotiri-***Aetokremnos*** and Parekklisha-***Shillourokambos.*** The former site, a shelter of Epipalaeolithic 'hunter-gatherers', is dated by radiocarbon methods to a period prior to 9600 BC (Vigne ***et al.*** 2011), while the latter was inhabited between 8500 and 7000 BC and coincides with the Near Eastern Pre-Pottery Neolithic B (PPNB) (Guilaine ***et al.*** 2011)

Thus, a time gap of at least one millennium (9600-8500 BC) seems to have existed between the Akrotiri-***Aetokremnos*** phase and the earliest Neolithic occupation of Parekklisha-***Shillourokambos.*** Was the island abandoned in the meantime? Were these simple episodic incursions of populations from the neighbouring mainland? Or do they reflect an ongoing process of colonization, with the intention of settlement? Current research on the island suggests that the latter hypothesis is most likely. Two extensively investigated areas provide evidence for the presence of settlements during the first half of the 9th millennium BC, corresponding to the end of the Pre-Pottery Neolithic A (PPNA) period in the Near East. These include the north-eastern margins of the Troodos region, where the site of Ayia Varvara-***Asprokremnos*** has recently been excavated (Manning ***et al.*** 2010), and the region of Amathus, where two more sites have been discovered at the localities ***Throumbovounos*** and ***Klimonas.*** At ***Throumbovounos,*** local translucent flint of high quality has been used for the production of an industry characterized by small blades struck from unipolar or, more rarely, bipolar cores, burins of various types, obliquely truncated blades, and glossed pieces. The site of ***Klimonas*** reveals even more interesting – and so far unknown – aspects of Cypriot prehistory. Well-preserved settlement features have been recovered from this site, which was established east of the village of Ayios Tychonas, on the southern slope of the terraced mountainside. Of the small constructions which once existed here, there remain only the outer foundation ditches, consisting of several curvilinear sections which may have received the posts of the framework of the walls (as in the early phase A of ***Shillourokambos***) or walls built of mud. Yet, the most surprising discovery is a large 'pit' building (building 1/feature 10), ca. 10 m in diameter, the walls of which have been preserved to a height of 1 m maximum (Fig. 5.6). These large circular, semi-subterranean buildings are characteristic of the final PPNA in the Near East, where they are known primarily from the Middle Euphrates region (Mureybet, Jerf el Ahmar, Tell Abr 3). Some of them have internal subdivisions built with mud and are interpreted as a kind of storage cellar. Others are furnished with peripheral benches and may have been places of assembly and/or ceremonial spaces. The building at Ayios Tychonas-***Klimonas,*** where excavations are still in progress, may be closer to the second type of building.

The connection with the Levantine mainland is reinforced by the lithic products, which are characterized by small unipolar blades struck from conical cores. The most frequent pieces are burins, end-scrapers, notches, and projectile points. The arrowheads, which are invariably pointed, generally exhibit a short tang defined by two lateral stems and an extremity with bifacially retouched oblique tip (Fig. 5.7), paralleled in the northern Levant (Kozlowski & Aurenche 2005, 1.1.14,5). There are also grooved stones ('shaft-straighteners'), a polished axe and beads made of picrolite or other stone (Fig. 5.8). Glossed pieces and grinding stones suggest cereal harvest and milling. Grain imprints in mud confirm the cultivation of emmer-wheat introduced from the Levant, and of barley, although it is not

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certain whether this was cultivated. Part of the economy was clearly based on the hunting of small pigs (*suidae*), which had been introduced to the island several hundred years earlier. Amongst the faunal remains, small birds, mice (endemic or 'domesticated'), and a wild cat (a species undoubtedly coming from the mainland), have been noted. The dog, also present, is attested for the first time on the island.

As research is still in progress, these results need to be further substantiated in future. However, they do confirm that the history of Cyprus was closely linked to that of the Levant from a very early stage, as the shift to sedentary lifestyle and farming was transferred directly to the island. Thus Cyprus played an active role in the development of the Neolithic from the 10th millennium BC onwards.

Fig. 5.6. Ayios Tychonas-*Klimonas*: first step of excavation in the Pre-Pottery Neolithic A circular structure 10 (Building 1), Diam. 10 m.

Fig. 5.7. Ayios Tychonas-*Klimonas*: Pre-Pottery Neolithic A arrowheads.

Fig. 5.8. Ayios Tychonas-*Klimonas*: Pre-Pottery Neolithic A stone artefacts: a) shaft-straightener; b-c) picrolite beads; d) fragment of shaft-straightener; e) greenstone polished micro-axe.

Chalcolithic period (3900-2500 BC)

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Once regarded as no more than an interlude between the Neolithic and Early Bronze Age periods, the 'Erimi culture' of the Chalcolithic period is now viewed as one of the most distinctive societies of prehistoric Cyprus, one that flourished for some 1500 years, from ca. 3900 to 2500 BC (Steel 2004). Some 100 villages with their circular houses yield data for significant population growth, remarkable arts and crafts, including the first Cypriot metalwork, an island-wide symbolic system, signs of social inequalities and the inauguration of significant contacts with neighbouring regions. With the growth of our knowledge has come a re-definition of the period into Early, Middle and Late phases, together with a focus on social interaction.

A major island-wide restructuring of settlement occurred during the Early Chalcolithic (ca. 3900-3400 BC). Many preceding Neolithic settlements were abandoned and the Paphos district in the west became densely occupied for the first time. The earlier idea that the Neolithic-Chalcolithic rupture was caused by earthquake has little supporting evidence and it is being replaced by other perspectives. They include community fission and aridification that led to more mobile subsistence strategies involving a heavy reliance on Mesopotamian fallow deer that were once so common on the island. Whatever the cause, it seems certain that this was an internal transformation, since there is no evidence for foreign involvement.

Recent publications of the Early Chalcolithic sites of Kissonerga-*Mylouthkia* and Kalavasos-*Ayious* show that the stone buildings of Neolithic settlements were replaced by timber-framed structures and extensive subterranean activity, including tunnels (Peltenburg 2003; Todd & Croft 2004). A clear example, large pit 1 at *Mylouthkia*, has a sequence of four light, artefact-rich timber structures interleaved with secondary burials. Others at Kissonerga were used for bulk grain storage (Peltenburg 1998a). Associated with public food preparation, they suggest collective, sharing behaviour.

In the later 4th millennium BC, during the Middle Chalcolithic period, communal food preparation and storage were privatised with the re-appearance of stone buildings.

To accomplish this effectively, potters began to manufacture large store vessels or pithoi which were kept inside houses. The classic Chalcolithic house was divided into four segments arranged in a clockwise fashion as one entered: workplace/ tool storage, cooking/storage, sleeping/reception and, in the centre, the raised hearth (Fig. 6.1). We can infer these functions from the way in which houses were abandoned with contents *in situ.*

The floruit of this culture is found throughout the island by 3000 BC. From Kythrea in the north to Kissonerga in the west we find villages comprised of these standardised circular buildings, their occupants engaged in similar horticultural practices and using stylish painted pottery (Bolger 1991). That such uniform traditions emerged within small-scale society across the topographically divided island required strong social interaction and recognition of supra-regional values. As far as the novel circular houses are concerned, archaeologists have monitored how they were based on the pre-existing Early Chalcolithic circular pits. But shared experience provides only one perspective on the genesis of this integrated society, and none at all on the mechanics of its achieved uniformity.

Around 3000 BC, different building sizes and exclusive behaviour indicate social inequalities (Peltenburg 1993). At Kissonerga, a group of imposing, special houses was separated from the rest of the community by a wall and ditch. Feasting and ritual played a part in the emergence of this special group. In the courtyard were numerous earth ovens, very rare elsewhere, together with a pit containing some 50 objects including anthropomorphic vessels, a model stool, 8 pottery and 10 stone human figurines, 18 tools, a pristine triton shell and a bone needle, all packed in a house model (Fig. 6.2). During or before the ritual burial of this cache, figurines were intentionally broken, architectural relief on the model was snapped off, and its unusual painted decoration was concealed under a thick white coating. From all this evidence we can infer that ritual authority played a significant role in the growth of inequalities in society.

Some of the Kissonerga figurines depict seated women in the act of birth (cat. no. 249), and such figures in schematic,

6.1

cruciform shape were worn as neck pendants (cat. nos 31, 195, 250). Exceptional numbers of these come from cemeteries at Souskiou (see Case Study). New discoveries at the adjacent settlement show that villagers carved these figures and promoted such innovations as metalwork and the earliest faience, a synthetic, glassy product, in the Mediterranean.

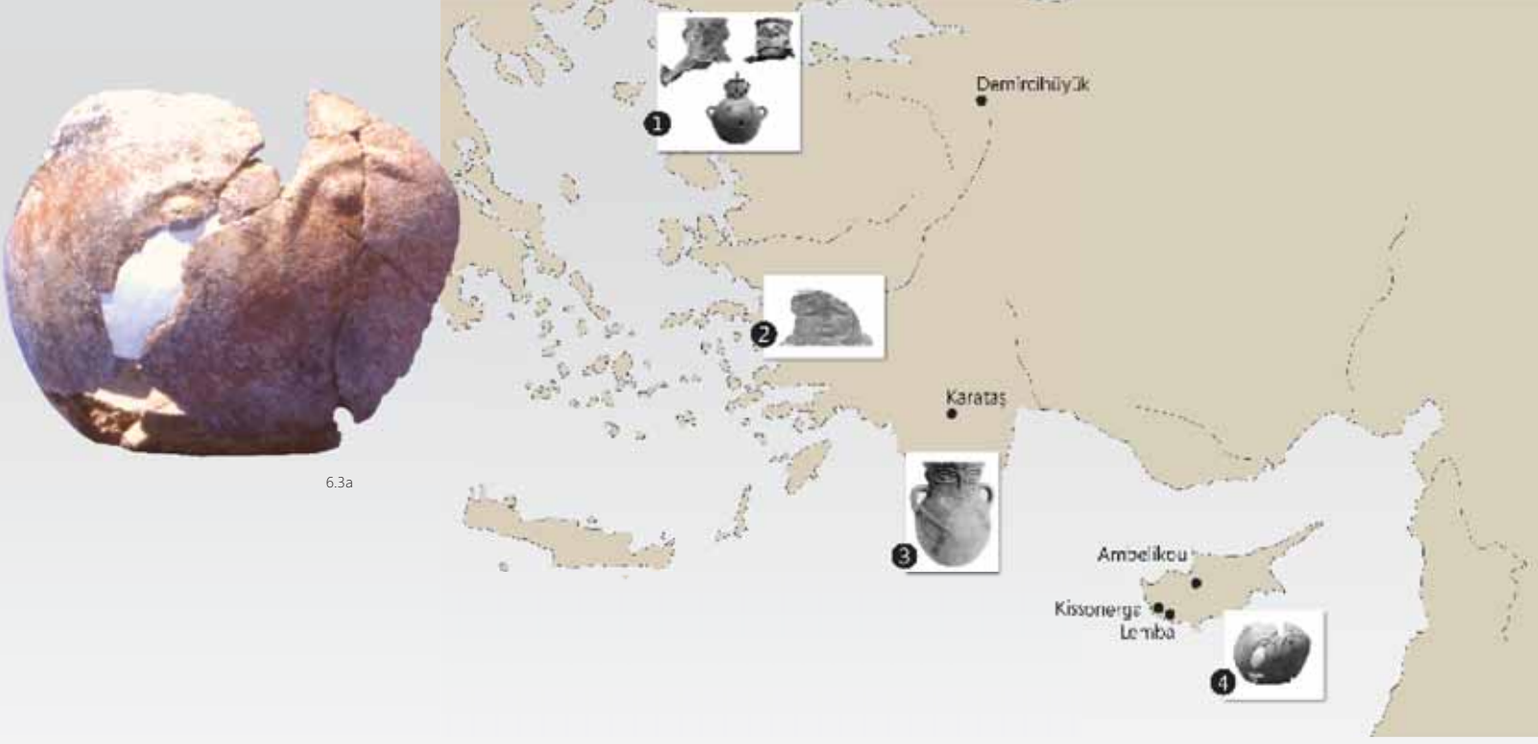
The sudden advent of metalwork on an island later renowned for its rich copper resources was a significant development. It is possible that it was introduced from neighbouring countries where copper-working had been established for millennia. But the coiled (cat. no. 194) and other copper ornaments are particular to Cyprus, so, while the idea may have been introduced, the execution seems to have been Cypriot.

On the other hand, the segmented shapes of some faience beads are well known abroad, especially in Syro-Anatolia. Their vivid blue glazes were produced using tin-bronze scrap. Since tin does not occur in Cyprus it seems most likely that the colourants, and probably the beads themselves, were imported from the east. There is also other evidence for the opening of Cypriot contacts abroad now. An axe from Pella in Jordan is made of Cypriot copper (Philip ***et al.*** 2003). Such exports and imports denote more than foreign contacts, they imply a major change of outlook and behaviour amongst islanders. For example, metal export would have required an infrastructure for its procurement, smelting, intra-island transport linking inland mountainous regions with coastal

6.2

Fig. 6.1. Interior view of reconstructed Chalcolithic house at Lemba showing wall-painting (copied from a Middle Chalcolithic building model), plaster floor divisions and a central hearth.

Fig. 6.2. A deliberately buried cache of figurines and other objects in and around a building model, Kissonerga-***Mosphilia***, ca. 3000 BC.



6.3a

6.3b

harbours, and engagement with maritime exchange networks. Apart from representing a significant expansion of the Middle Chalcolithic economy, these shifts triggered tensions in indigenous communities as different groups and individuals reacted differently to the opening up of traditional society to the outside world.

Whether such tensions in the beginning of this maritime contact phase were responsible for another transformation in Cypriot society is uncertain, but important changes are documented after the early part of the 3rd millennium BC. What follows is referred to as the Late Chalcolithic period (ca. 2800/2700-2500/2400 BC).

One of the most striking differences is the disappearance of the cruciform pendants previously worn by men, women and children. The rejection of these identity markers entailed a profound ideological transformation and an alteration in exchange networks since the raw material for the cruciforms, picrolite, could only be obtained in restricted central and southern locations (Peltenburg 1982a, 54-55 and fig. 3a). In the west, authority in the 3rd millennium was more directly associated with control of economic surplus, especially subsistence goods such as oil, production of copper and copper objects, and crafting of newly prized objects such as spurred annular pendants.

Another, more revealing difference is evident in pottery (Bolger 2007). Novel shapes and decoration are most telling for relationships in this later contact phase. Shapes now include elaborate pouring containers with long spouts suggestive of new drinking customs, and a proliferation of small shapes for new foodways. There are three aspects that point to West Anatolia and the East Aegean as the ultimate source for these developments (Peltenburg 2007a). First, the inception of elaborately spouted pouring vessels reflect their earlier and contemporary popularity in West Anatolia and the Aegean; second, the careful deployment of red and black burnished surfaces so characteristic of western production; and third, the embellishment of those surfaces with plastic decoration. Most evocative is a Lemba pot with eyes, recalling the famous eye pots from Troy (Fig. 6.3). It implies acceptance of a new anthropomorphic symbolism. The pottery is local, so insular communities were emulating foreign ways by selection and adaptation of distant customs.

Other Late Chalcolithic introductions include stamp seals, faience disc beads (cat. no. 72) and chamber tombs (Fig. 6.4). Some of these point to interactions with eastern regions. For example, the disc beads belong to a type found in Tarsus in Cilicia opposite the northeast coast of Cyprus. The closest analogies for the stamp seals are also found at Tarsus, together with the earliest exports of Cypriot pottery.

It is clear from these varied, if slender pieces of evidence that Cyprus was now engaged in long-distance trade routes, perhaps a form of relay trade between the Near East and the Aegean. The impact of this engagement led to the appropriation of foreign ways rather than the wholesale influx of imports.

Almost all our information for this period comes from the west of the island, the region furthest away from the likely maritime contact points along the north coast. In spite of the changes we have just seen, the traditional circular house form continued even though there were less formally segregated

internal divisions. The remarkable Pithos House at Kissonerga contained 30 storage vessels for some 4000 litres, far in excess of the needs of a family and more to do with the accumulation of surplus (Fig. 6.5). A possible rudimentary oil press suggests that the stored material included olive oil. Over 300 objects littered the floor of this burnt structure. Copper slag and metal products (cat. no. 52) also occurred in and around the structure, again in quantities not found elsewhere. And yet this was no storehouse, but a privileged household with the usual fireplace and other furnishings common to such structures. The presence of a baby in the burnt debris of the destroyed building also supports the argument that this was a functioning household and not a storage facility. The evidence implies the existence of a group that managed people, labour and surpluses rather than the benign coordination and redistribution of resources.

Cypriot interaction with exotic peoples and traditions in the Late Chalcolithic led to changes brought about by travellers' entanglements with other, distant worlds and islanders' relations with outsiders. The expansion of social networks had to be negotiated, and new societal frameworks created. It was in this context of disequilibrium that sizable numbers of newcomers arrived on the island, a process that marks the beginning of the Bronze Age.

6.4

Fig. 6.3. a) Eye pot from Lemba-***Lakkous*** recalling contemporary face pots from Western Anatolia (first half of the 3rd millennium BC); b) distribution of Western Anatolian Early Bronze and Cypriot Late Chalcolithic face pots.

Fig. 6.4. A long Cypriot tradition of chamber tombs began with examples like this one from Kissonerga-***Mosphilia*** (grave 539) containing a double burial (mid-3rd millennium BC).

Fig. 6.5. Reconstructed interior of the 'Pithos House' at Kissonerga-***Mosphilia***, mid-3rd millennium BC.

6.5

CASE STUDY - CHALCOLITHIC PERIOD
Souskiou

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Cruciform-shaped figurines are a hallmark of Cypriot prehistory (Fig. 6.6a). They are iconic images that, as shown by the depiction of one example on the Cyprus Euro coin (Fig. 6.6b), still resonate today. Many of them were recovered in clandestine operations at the site of Souskiou, in the southwest of the island (Vagnetti 1980). While it was known that they were obtained from graves, recent systematic excavations have shown who were entitled to such stunning objects, how the figurines were buried and the locations where artisans created the depictions.

Souskiou, 2.5 km inland from the World Heritage site of Palaepaphos, is widely acknowledged as a unique pre-Bronze Age site. Before ca. 3300 BC, Cypriot communities buried their dead in or near houses (Toumazou 1987). The custom of situating the dead in a community of ancestors in separate cemeteries, a custom which continues to this day, is first attested at Souskiou. Starting in 2001, a team from the University of Edinburgh began to investigate the reasons for this lasting change in social customs (Peltenburg 2011b; Selkirk 2010). The new custom was accompanied by an exponential increase in burial goods, including imaginatively conceived and varied anthropomorphic and zoomorphic painted vessels (Fig. 6.7), specialized pottery and stone containers, pendants (cat. no. 195), beads including the earliest faience segmented beads from the Mediterranean, metalwork (cat. no. 194), maceheads and other items. Clearly, there was intensification of production for the display of body ornamentation and for ritual paraphernalia, perhaps for competitive mortuary rituals, although recent analyses have shown that many of these objects were also used and worn in life.

The site is strategically located near the entrance to the Dhiarizos River valley, a perennial stream rising in the Troodos and exiting into the Mediterranean Sea just below the site in the south-east of the Paphos district. It is actually a complex comprised of several discrete entities bisected by the Vathyrkakas River gorge. On the north side of the gorge, on the prominent ridge of Laona is a settlement and at least one cemetery. The Edinburgh team has recorded some 137 tombs in the cemetery and evidence for figurine manufacture in the settlement (Crewe ***et al.*** 2005). Opposite that settlement, in the locality of ***Vathyrkakas*** lies the best-known cemetery, the subject of intense investigations starting with those of a Liverpool-St. Andrews team in 1950-51 (Christou 1989; Peltenburg 2006).

Apart from the concept of a cemetery, the chief mortuary innovations at Souskiou are more spacious facilities, the elaboration of rock-cut tomb types, a collective burial system, secondary treatment of the dead, and a greater emphasis on the disposal of objects as part of funerary rituals. Perhaps the most significant new feature is the repeated use and re-use of well-furnished, deep tombs over many generations, thus promoting inter-generational kinship ties and reinforcing ancestral links in a manner not seen before. The most common tomb type consists of a deep shaft, often with a circular cut to receive capstones, widening to an oval base. Up to 14 individuals were buried inside these tombs. The first burials were eventually neatly piled with rows of skulls on top of the bone stacks at one side of the tomb floor. In the space vacated by these secondary burial rites, people laid out the most recent interment. The multi-stage treatment involving the disarticulation of individuals and the movement of body parts to bone stacks with superimposed skulls represents a progression from the individual to the collective ancestors. Both components were furnished with grave goods of the types described above.

Nearby, the steeply sloped settlement consisted of scattered circular structures along linear terraces in an area of ca. 2 ha. Radiocarbon dates indicate that it flourished for some 500 years and that the latest inhabitants built the finest structures at the top of the hill. The ubiquity of picrolite wasters, the material used for the cruciforms, means that most of the households were engaged in figurine production. So, it has now become possible to trace sculptors' working practices and the organization of craft activities ca. 3000 BC, a very rare insight in world prehistory.

Residues from an informative production unit include nuggets and quarried slabs of raw picrolite, waste chips flaked from the material in order to reduce it to convenient form and

roughouts for figurines. One example, presumably broken in the course of manufacture, is at an advanced stage of completion (Fig. 6.8). Many chipped stones occurred together with this material, perhaps the original tools for carving the figures. Another has been polished, but the delicate face is in the final stages of being smoothed. Continuing analysis of Souskiou's workshop evidence will furnish unparalleled insights into a remarkable visual art of the prehistoric Mediterranean region.

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Fig. 6.6. a) Elaborate cruciform figurine with arms transformed into a second figure, from Souskiou-***Laona***, Tomb 150 (Kouklia Local Museum, SL 295, H. 5.1 cm); b) A Chalcolithic figurine from Pomos depicted on the Cyprus Euro coin.

Fig. 6.7. Pottery vessel shaped as a pregnant lady wearing a necklace with a dancing figure pendant; her stomach was intentionally broken in Antiquity; from Souskiou-***Vathyrkakas***, Tomb 86 (Cyprus Museum,| SV 1997-300, H. 28 cm).

Fig. 6.8. Partly finished figurine showing the way in which Chalcolithic artisans used a sharp tool to shape the figure before polishing, from Souskiou-***Laona***, West Ridge (Kouklia Local Museum, SL 1913, H. 3.5 cm).

Early and Middle Bronze Age (2500-1650 BC)

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The beginning of the Early Bronze Age in Cyprus (ca. 2500 BC) is marked by major innovations. Many are seen in everyday, domestic life (Webb & Frankel 2007). Some were clearly associated with routines of women's work. These include new ways of cooking (cat. nos 74, 75), spinning and weaving and childcare practices. Other changes are seen in community organization and social activities, architecture and building materials as well as in agricultural techniques and equipment, including the introduction of cattle, donkeys (cat. no. 76) and the plough (cat. no. 171). They also include the first systematic exploitation of the island's rich copper resources.

These new ways of living and working were probably brought to the island by migrants, crossing the 80 km of sea separating Cyprus from the south coast of Anatolia. The search for copper may have been the incentive for contacts already during the Chalcolithic period, as Anatolian prospectors began to explore the island. Their discovery of copper sources may then have provided the stimulus for larger groups to move to Cyprus. From the start of the Bronze Age copper became a major factor in the Cypriot economy, with a significant influence on social and political relationships both within the island and in its relationships to other lands.

7.1

The migrant groups settled in different parts of the island, living alongside local Chalcolithic people. The introduction of the plough led to greater agricultural productivity, allowing new areas to be opened up for farming and a rapid expansion of population. Cattle and donkeys were useful for transport and for pulling ploughs and as a major source of meat, milk and other products. Bronze Age settlement also targeted the copper-rich foothills of the Troodos Mountains. Although little is yet known of mining communities, villages like that excavated at Marki in the centre of the island and Sotira near the south coast were clearly situated to exploit both mineral and agricultural resources (Frankel & Webb 2006; 2008; Swiny ***et al.*** 2003). The recovery of ingot moulds in recent excavations at Marki shows that copper from nearby ore bodies was being processed for distribution across the island (Fig. 7.1, cat. no. 48).

The people who founded small communities like Marki and Sotira must have been dependent on other villages for exchanges of goods and raw materials. This close interaction led to a similarity in material culture across the island, constituting the so-called 'Philia culture' (Webb & Frankel 1999). People used closely related sets of pottery vessels (Fig. 7.2), engaged in similar farming practices and consumed a common array of foodstuffs. An aspect of this close-knit network of relationships is seen through recent analyses of the composition of clays, which show that most pottery was made in one area of northern Cyprus and distributed from there across the island (Dikomitou 2011). This network was also used to move copper from the mining areas of the Troodos to other sites, especially Vasilia on the north coast, for distribution abroad. Scientific analyses of metal artefacts show that these earliest Bronze Age people were involved in a sea-borne trade in metals, primarily copper, linking Anatolia, Greece and the Aegean (Webb ***et al.*** 2006).

While there would have been some differences in size and structure related to topography, resources, and their place in the overall settlement system, most Early and Middle Bronze Age villages probably had much in common. There are similar aspects of architectural layout and building material in all periods – with rectilinear buildings constructed of rectangular

7.2

mould-made mudbricks set on stone foundations or, in areas where stone was more abundant, entirely of stone. Over time, however, there were changes in the size and structure of houses and the layout of villages as a whole. Earlier buildings were less complex, with fewer interconnected rooms. Later houses had three or more rooms, often with an enclosed courtyard. In the later buildings there is a strong continuity of organisation, suggesting inter-generational ownership of property and space.

Individual households probably produced most of what was needed for daily life, with methods of making these everyday items learnt informally within each family. Some goods, however, such as metalwork, must have been produced by specialists, perhaps operating on a part-time basis. Pottery was a major craft at which Bronze Age Cypriots excelled. Their hand-made vessels, fired in simple kilns, followed traditional forms of shape and decoration. The most common pottery fabric, known as Red Polished ware, is covered with an iron-rich red slip, usually burnished to a high lustre and often decorated with incised patterns. A wide variety of pots were made for storing, cooking and serving food and drink. People also made use of stone for large bowls and basins for heavy tasks such as grinding and pounding, and to make sharp blades for sickles and woodworking. Copper or tin-bronze was cast into axes, knives, daggers and razors, and also used for dress pins and sewing needles (cat. nos 53, 54, 56, 197). Textiles were important, and spinning and weaving would have been a regular household task. Sheep's wool, flax and perhaps goat hair were spun into thread using simple hand-held spindles (cat. no. 38). Cloth was then woven on upright looms on which the warp threads were kept taut using heavy clay loom-weights (cat. no. 40).

Some Early and Middle Bronze Age villages continued in use for many generations. Population estimates for Marki suggest that it grew from a few dozen people at the beginning of the Early Bronze Age to a maximum of 400 in the Middle Bronze Age, before it was finally abandoned. It is likely that villages at Sotira, Pyrgos, Dhenia and Nicosia-***Ayia Paraskevi***, also established at the beginning of the Early Bronze Age, expanded in a similar way, and that the overall island

7.3

Fig. 7.1. Stone casting moulds from Marki-***Alonia***.

Fig. 7.2. Vessel types in use across the island in the earliest phase of the Early Bronze Age.

Fig. 7.3. An elaborately decorated vessel from Bellapais-***Vounous*** near the north coast.

population rose steadily through the course of the Bronze Age. While most villages may always have been relatively small, larger population centres were located in both coastal areas and in well-watered river valleys.

From around 2200 BC, pottery and burial practices begin to display distinct regional differences. These are most clearly evident on the north coast, where new and more complex vessel types with elaborate decoration have been found in tombs at Bellapais-*Vounous* (Stewart & Stewart 1950) (Fig. 7.3). Elsewhere, as seen in the finds from a recent excavation by the Department of Antiquities at Psematismenos near the south coast, there was a relatively limited, utilitarian range of pottery shapes and less focus on formal decoration (Georgiou *et al.* 2011) (Fig. 7.4). This suggests a breakdown of the earlier system of inter-regional communication associated with the distribution of pottery and other material. This may have followed the collapse of the international trade networks which were disrupted by the adverse effects of prolonged drought on the more complex societies of the Near East (Nüzhet Dalfes *et al.* 1996). Although no similar effects can be seen in Cyprus, the loss of overseas markets would have affected the distribution of goods within the island. With no external demand for Cypriot copper, the networks which had ensured the extraction and distribution of this important commodity may have lost their importance, leaving communities across the island to become more independent of one another.

By the end of the Early Bronze Age, about 2000 BC, regional ceramic styles were largely replaced by more common forms, predominantly of north coast origin. There is once again an increased presence of metal goods, found in large quantities in north coast cemeteries, and some evidence for imported objects from Crete (cat. no. 93) and a flow of tin to the island. This suggests that the north coast played a major role in reviving external contacts and in re-establishing the lines of communication which enabled the transport of copper from mining and production sites to coastal outlets. These developments can be seen in the distribution of styles of pottery found in different areas, and are exemplified by sites such as Ambelikou. Although excavated many years ago, recent research on this short-lived site shows evidence not only of copper mining but also of pottery manufacture. Analysis of the clays used reveals a complex pattern of interaction, with many vessels produced locally and others imported to the site from different regions (Frankel & Webb 2012).

7.4

Burial in rock-cut tombs in extramural cemeteries was the norm throughout the period (Fig. 7.5). The dead were accompanied by large quantities of pottery and occasionally metal grave goods. In a recent study, Keswani (2004) argues that funerary ceremonies became more elaborate over time, indicating the increasing importance of burial as an occasion for prestige competition. Human figurines, primarily depicting females and infants, appear from the beginning of the Middle Bronze Age (cat. nos 252, 253). It has often been assumed that they were made for funerary use, but the recovery of examples in settlements leaves no doubt that they were also in use in daily life. Their function remains uncertain. Small bull figurines also appear in settlements. They highlight the importance of cattle in Bronze Age Cyprus.

Significant changes in settlement pattern took place during the Middle Bronze Age. Some villages, like Alambra and Marki, were abandoned. An increase in population at other sites, such as Lapithos, Dhenia and Nicosia, suggests a process of nucleation into larger villages and towns. Some of these, in turn, began to decline toward the end of the period, when new settlements were established on the coast in response to an increasing external demand for Cypriot copper and other products, such as perfumed oil, which was widely exported to the Levant in small containers in the later part of the Middle Bronze Age (Maguire 2009). This was accompanied by a movement of people to coastal areas. Toward the end of the period there is also evidence for more complex internal organization. Excavations at Pyrgos, in the south, have revealed an industrial and storage area, with large jars containing olive oil, furnaces for working metals and equipment for the production of textiles (Belgiorno 2004). This late Middle Bronze Age settlement pattern provided a platform for the new relationships which transformed the economy and political structure of Cyprus during the initial phase of the Late Bronze Age, when centres such as Enkomi began to dominate broader territories.

7.5

Fig. 7.4. A group of pottery vessels from Psematismenos near the south coast.

Fig. 7.5. A tomb at Dhenia, showing the entrance shaft and the opening to the chamber (with blocking stone removed).

7

CASE STUDY - EARLY AND MIDDLE BRONZE AGE

Marki

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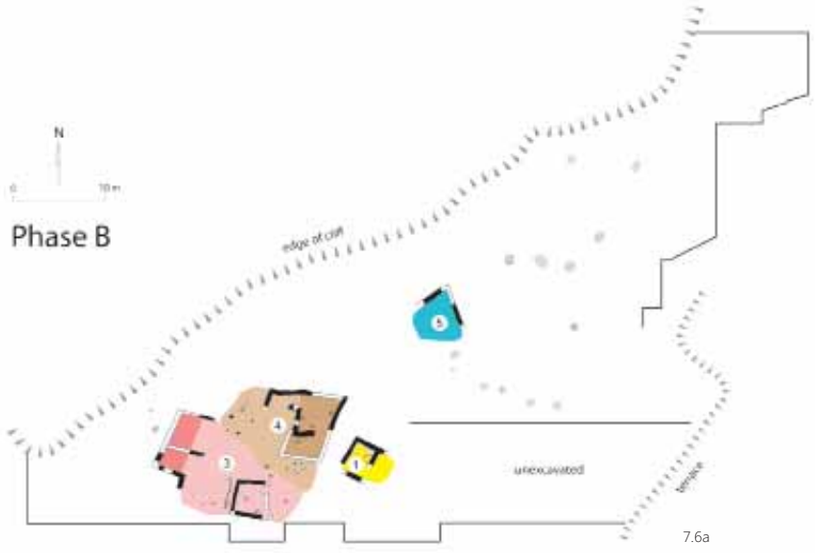
Marki lies beside the Alykos River in central Cyprus, some 15 km south of Nicosia. It is situated on the geological divide between the igneous rocks of the Troodos mountain range and the sedimentary chalks and limestones of the central lowlands, providing access to copper sources to the south and agricultural land to the north.

Ten seasons of fieldwork by La Trobe University (Australia) from 1990 to 2000 exposed about 2,000 m^2 of the settlement, and demonstrated some 500 years of continuous occupation from the beginning of the Bronze Age to the Middle Bronze Age (ca. 2400 to 1850 BC) (Frankel & Webb 2006; 2008). The long sequence of occupation can be divided into nine architectural phases (A-I), each representing about two generations. Initially the settlement was a small village of perhaps 40 people (Fig. 7.6a). Over time the population increased, probably to around 400 people, and settlement spread to the south and east (Fig. 7.6b). In all, a total of 33 household units were identified during excavation, though not all were in use at the same time.

In contrast to the free-standing circular houses of earlier times, domestic architecture at Marki is characterised by rectangular house-compounds built of mudbricks set on lower courses of stone. Most occupy around 100m^2. None is sufficiently larger or better built than others to suggest major differences in household function or in the wealth and status of the occupants. Typically, a single entrance provided access to an enclosed courtyard, to the rear of which were two or three inner rooms. At least one of these rooms was furnished with a hearth, with a semicircular or rectangular plaster fender, set against a low bench (Fig. 7.7). Some also had rectangular storage bins and ovens. The distribution of artefacts suggests that processing and small-scale storage of cereals and other commodities, spinning and weaving, chipped and ground stone tool production and perhaps wood- and hide-working were carried out in hearth rooms, along with the preparation, serving and eating of food. Several cooking techniques were employed. Ovens were used for baking bread and cooking pots were set on semicircular clay hearth stands for slow cooking soups and stews (cat. nos 74, 75). Other interior spaces were reserved for storage and sleeping.

The evolution of domestic buildings at Marki reveals subtle changes which show the developing nature of household relationships. During the earliest phase courtyards were defined by light fences or informally demarcated by animal pens or lean-tos. Large courtyard ovens and freestanding storerooms imply production and consumption beyond the scale of the individual 'family' and suggest a cooperative sharing of resources between related households (Fig. 7.6a). These relatively open relationships gave way to a more spatially segregated system as the population of the village increased (Fig. 7.6b). Substantial stone walls were built to enclose courtyards, and house compounds were entered through narrow doorways or passages. At the same time,



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there was a rise in the number of interior rooms and a greater reliance on formally defined streets and alleyways. These developments suggest that households were now secure enough to survive as independent economic units and are likely to reflect an increasing focus on private ownership of buildings, land and other resources.

Most people were buried in rock-cut tombs in one or other of the four cemeteries which surround the village. Occasionally, however, women and children were buried in less formal graves in abandoned structures within the settlement (Fig. 7.8). The reason for these exceptions to normal burial practice is unclear.

Marki is located in an open environment and was not walled, suggesting peaceful conditions. Most raw materials for pottery, stone tools and other items were available locally, and it is likely that most household goods were made in the village. From its earliest foundation the villagers were also involved in the production of copper from nearby ore bodies. This is attested by the recovery of casting moulds (cat. no. 48) and unfinished metal artefacts. Marki was, however, primarily an agricultural village. Although today the area is relatively unproductive, in the Bronze Age the surrounding hills and valleys would have been open woodland, providing an environment well-suited to cereal production and animal husbandry. Botanical evidence suggests that the people of Marki produced fruits, such as grapes, olives and figs, nuts and legumes, and grew wheat and barley as staple cereals. About half of the animal bones recovered during excavation were from sheep and goats, with cattle, deer, pig and donkeys making up most of the remainder. The sheep and goats were probably kept primarily for meat rather than milk and wool. Cattle were at least as important, providing meat and milk as well as having other important uses, such as pulling wooden ploughs.

In about 1800 BC Marki was abandoned, perhaps because of soil degradation in the immediate area. At this time, also, people appear to have been moving into larger communities and villages.

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Fig. 7.6. Schematic plans of Phase B and Phase E architecture with house compounds shown in different colours: a) Phase B (ca. 2300 BC); b) Phase E (ca. 2000 BC).

Fig. 7.7. A typical hearth and bench unit.

Fig. 7.8. The informal burial of a young woman in the ruins of an abandoned house.

Late Bronze Age (1650-1050 BC)

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Over the years, the script of Late Bronze Age Cyprus known as the Cypro-Minoan (cat. no. 147) has been subject to extensive and meticulous study. Despite this, it remains undeciphered to this day (Olivier 2007), depriving us of the knowledge that written documents might have revealed about the Late Bronze Age. We are therefore left to our own devices to interpret the evidence that has come from excavations of the period. The material culture which was brought to light from even the earliest excavations at the end of the 19th and beginning of the 20th century, is both rich and diverse and indicates a gradual rise of urban cosmopolitan centres. Written texts from Hattusha, Mari, Tell el-Amarna (cat. no. 153) and Ugarit (Fig. 15.2), with references to the land of ***Alashiya***, generally accepted as the ancient name of the whole or part of the island, shed some light on the international role that Cyprus had at the time and give us an insight on how it was regarded by its powerful neighbours.

But how did it all begin? Regional variation in ceramics at the end of the Middle Bronze Age (cat. nos 10-15) was taken to indicate local segregation. The beginning of the Late Bronze Age is marked by the appearance of characteristic pottery styles such as White Slip, Base Ring, White Shaved, Monochrome (cat. nos 83-91, 220), all handmade, which lasted for a long time and were exported either for their intrinsic value or for the products they contained.

About 21 fortress sites have been identified dating to this time. The construction of fortresses at Korovia-***Nitovikla*** (Gjerstad 1926; Hult 1992), Ayios Thyrsos-***Vikla*** in the Karpasia region, Enkomi-***Ayios Iakovos***, Asomatos-***Potemata***, Ayios Sozomenos-***Nikolidhes***, amongst others, have been linked to an increase in weaponry and what were regarded as mass burials, and some kind of unrest was surmised. Conjecture as to what may have caused the instability includes natural disasters and an ensuing depletion of resources (Catling 1962), attacks by neighbouring peoples or other invaders (Sjöqvist 1940, 198) or conflict between the western and eastern parts of the island for the control of trade, the west claiming a share of the trade with the Levant that was under the control of the eastern part (Merrillees 1971, 76). At about the same time, major centres of the Middle Cypriot period went into decline and new coastal cities, such as Enkomi were founded in new locations, possibly as a result of the growing importance of external trade. An alternative suggestion to explain the presence of forts is that they were intended to function as a network of defensive structures to ensure the safe transfer of copper ore from the mines to Enkomi, regarded by some as the paramount centre that acted both as the refinery and transshipment point (Peltenburg 1996). However, as the majority of the forts – some of which are no more than observation posts – have not been excavated, it is difficult to argue that all of them served a single centre. Theories on how society was transformed from rural and kin-based to urban and politically stratified have taken various factors into account but in essence, this development would not have been possible without the controlled and uninterrupted production and distribution of copper, the island's major resource (Peltenburg 1996) (cat. nos 45, 46).

Other trading posts were established at the time such as Morphou-***Toumba tou Skourou***, Hala Sultan Tekke, Kition, Maroni, Kourion-***Bamboula***, Kouklia (Palaepaphos). Urban development continued and possibly reached its climax in Late Cypriot IIC, the 13th c. BC (Fig. 8.1). The appearance in Cyprus of the large storage vessel or pithos for the storage of surplus produce is a direct result of the economic activities of the period (Pilides 1996). At Kalavasos-***Ayios Dhimitrios*** storage rooms with large pithoi (Fig. 8.2) that contained between 33,500-50,000 litres of produce, possibly olive oil, indicate that production was controlled locally by administrative centres (South 1992; Keswani 1993). Food production and storage, in addition to copper-working, were important aspects of the economy. Apliki, a site associated with the mining and smelting of copper in the Troodos foothills provides evidence for mining activity (cat. nos 43, 47) but the actual copper-working was also undertaken in specially designed areas in large urban settlements. Athienou and Myrtou-***Pigadhes*** are considered to have been rural sanctuaries, the former also associated with copper-working, while Idalion and Sinda were inland centres. The role of Maa-***Palaeokastro***, a fortified site on a promontory in SW Cyprus and Pyla-***Kokkinokremos***, another short-lived settlement site built on a high plateau, is still a matter of discussion. Recent excavations at Erimi have

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revealed one more significant settlement associated with underground installations and Sanida-***Moutti tou Ayiou Serkou*** was a factory site for the production of White Slip pottery (Todd & Pilides 1993). The application of the model of staple and wealth finance, which took into account surplus storage and other parameters, led to the suggestion that there was a complex network of tributary and exchange relations that linked coastal centres, inland centres, mining and agricultural villages. This model argues in favour of the existence of multiple autonomous polities sustained by a network of supporting settlements (Keswani 1993; 1996). However, the relationship between all these sites and particularly those in close proximity to each other, as well as their interdependence, lifespan and possible contemporaneity, are still subject to much discussion.

Copper from Cyprus was exported in exchange for luxury goods made of exotic materials (cat. nos 98-109). Imported Cypriot ceramics at a large number of sites in Egypt, the Levant, Crete, Sicily, Sardinia and elsewhere, also indicate the far-ranging trade contacts of the island's inhabitants during the period (cat. nos 83-91). The nature of commercial contacts is attested in the 14th c. BC shipwreck of Uluburun, a ship that possibly left from a port on the Syro-Palestinian coast and sailed west via Cyprus, carrying large quantities of highly valued goods such as copper ingots (cat. no. 81), tin and glass ingots as well as numerous objects made of exotic materials (Pulak 2001). At the same time copper metallurgy in Cyprus produced a wide range of utilitarian objects (cat. nos 57-59) as well as masterpieces of art (Fig. 8.3), coveted and widely exported during the period.

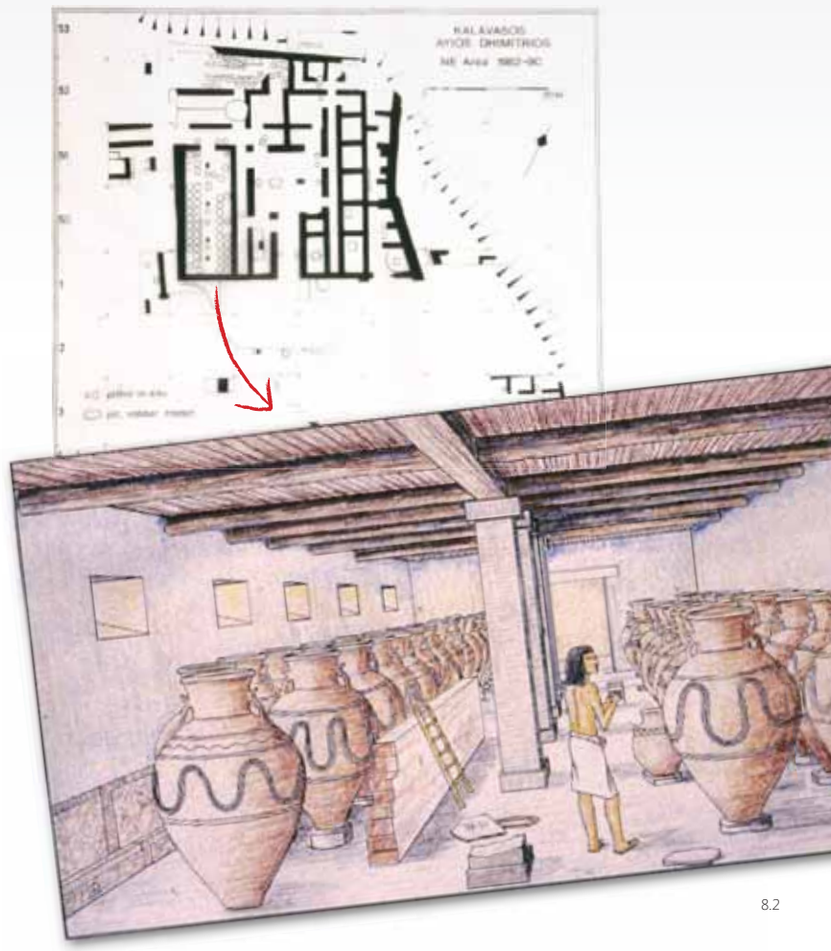

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Fig. 8.1. The city of Enkomi at the height of its development in the 13th-12th c. BC.

Fig. 8.2. Complex with pithos-storage facilities at Kalavasos-***Ayios Dhimitrios*** and suggested reconstruction of the 'pithos room' by the excavator (A. South).

Multiple burials in rock-cut chamber tombs within the urban environment have been interpreted as having connotations on the social status of the deceased. The lavish display of precious objects (cat. nos 198, 222-227) was a means by which social differentiation was stated and the exclusive acquisition of such objects ensured the consolidation of the elites' power. The study of seals as administrative tools (cat. no. 148), used to authorize and control official transactions and mechanisms of exchange (Merrillees 2009b; Webb 2002), has also contributed towards the identification of distinct social groups and hierarchical relationships between settlements through iconography, contextual evidence, traces of use wear and traces of re-carving (Smith 2012b). The majority of sealings found are rolled impressions on large storage jars (cat. no. 149) from at least eight coastal and inland sites that demonstrate a developed sealing system using cylinder seals, possibly for marking products and controlling tributary exchange.

Alashiya, if it can indeed be equated with Cyprus, is mentioned in various texts over a very long period, from the 18th to the 11th c. BC, as a unified country with its own king and political and economic relationships with the Hittites, the kingdoms of Syria and Egypt. Near the end of the 13th c. BC it was powerful enough to have its own fleet and, early in the 12th c. BC it was overrun by the 'Sea Peoples' (Sandars 1985; Ward & Joukowsky 1992). However, although relations with the Levant and the Aegean are indisputable, it is difficult to support the view that Cyprus had achieved the status described in the texts before the 14th c. BC. As to the possibility of a Hittite domination, implied in the Hittite archives, there is little archaeological evidence to support it, except for the silver Hittite figurine from Kalavasos-***Ayios Dhimitrios*** (cat. no. 111).

8.3

At the end of the 13th c. BC some of the settlements mentioned above, such as Kalavasos-***Ayios Dhimitrios***, Maroni and Alassa, were abandoned and a decrease of urban centres is observed in LC IIIA, the 12th c. BC. A reinforcement of defenses is observed at Enkomi, Kition (Fig. 8.4) and Palaepaphos, perhaps to replace the abandoned neighbouring fortified settlements that ensured their supremacy (e.g. Sinda, Pyla-***Kokkinokremos*** and Maa-***Palaeokastro***).

It seems that around this time, when unstable conditions were prevailing in the Eastern Mediterranean following the collapse of the powerful empires of the Levant and the Mycenaean palaces, newcomers from the Aegean settled on the island. Although continuity in the material culture is not disrupted, the mortuary record, ceramics and iconography betray political change. The imported Mycenaean pottery (cat. nos 186, 219), often marked with incised or painted Cypro-Minoan signs (cat. no. 150), revealing that trade with Cyprus was perhaps in the hands of Cypriots at the time, was replaced with locally made pottery in Mycenaean style (Fig. 8.5), which in its turn replaced the local handmade wares that had been in vogue for so long. The occurrence, in small quantities, of Handmade Burnished ware (Pilides & Boileau 2011), a coarse type of pottery found in Greece, Anatolia and the Levant in the 12th c. BC, may also indicate the presence of a small number of settlers from various backgrounds, possibly masters of specialist skills, within the context of a general instability and movement of peoples.

Ritual and religious activities are witnessed by the terracotta figurines of a bird-faced goddess with links to the Syro-Palestinian region as well as a ***kourotrophos*** (cat. no. 254). A special link between cult and copper metallurgy can be seen at sites such as Athienou, Kition and Enkomi. The bronze statuettes of the Horned God (cat. no. 247) and the Ingot God (cat. no. 42) were found at Enkomi in contexts with cult material and were most likely linked with metallurgical workshops. The iconography of the Ingot God reinforces the possibility that a warrior deity may have been the protector of Enkomi's bronze industry and may perhaps also be connected to the

female bronze figurines standing on ingots (Webb 1999, 223-226). In LC IIIA (12th c. BC) fragments of figurines of Mycenaean deities appear in settlement and burial deposits, and a new type, the so-called 'goddess with uplifted arms' (Fig. 17.2) was introduced to Enkomi Level IIIB and Kition Floor II, possibly from Crete, signifying a change in religious practices. The LC IIIB or the 11th c. BC is a period in which these and other cultural changes become crystallised and newly established settlements and cemeteries, with the exception of Kition and Palaepaphos that continue uninterrupted, herald the Iron Age.

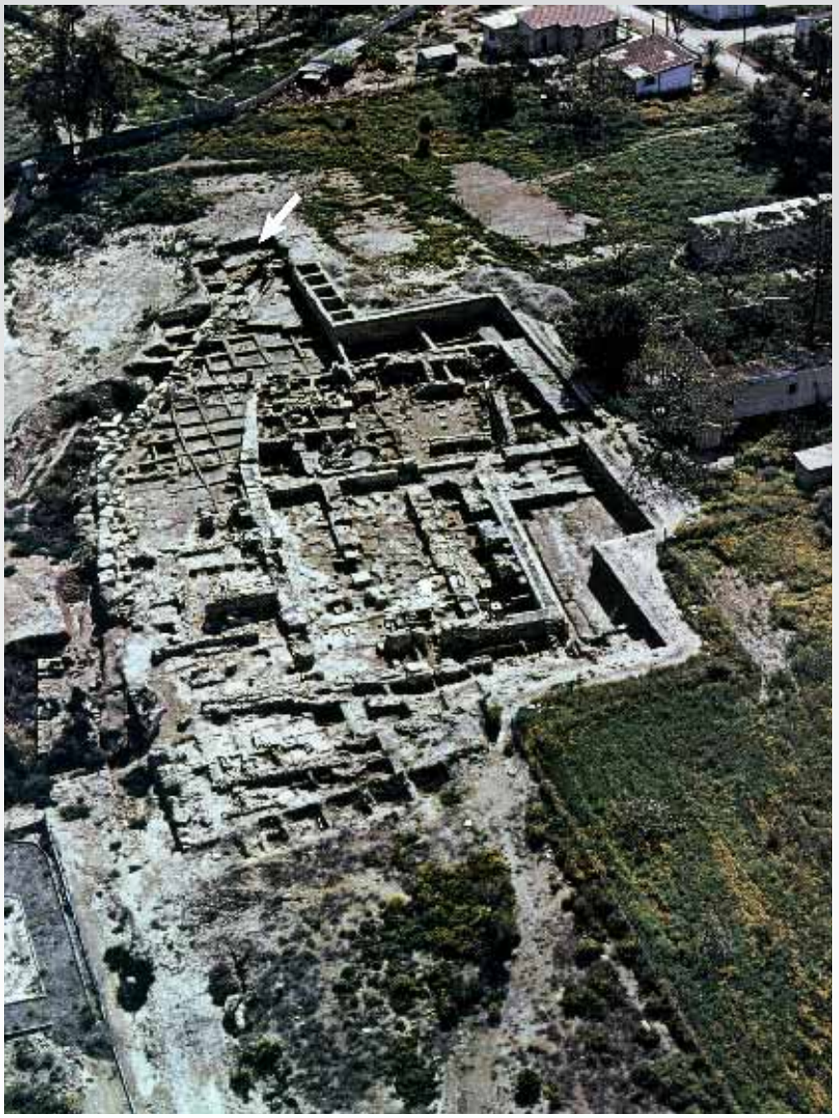

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Fig. 8.3. Four-sided bronze stand (Cyprus Museum, 1978/XI-21/1, H. 19 cm).

Fig. 8.4. Aerial photo of Kition showing (with arrow) the enhanced defenses of the early 12th c. BC.

Fig. 8.5. Locally made Mycenaean-style krater of the so-called 'Pastoral Style', 12th c. BC (Cyprus Museum, Enk. T.19/66, H. 28.7 cm).

CASE STUDY - LATE BRONZE AGE

Hala Sultan Tekke

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Hala Sultan Tekke is one of the Cypriot sites on the south coast that thrived during the Late Bronze Age. Its ancient name is not known, but it is called after the Muslim shrine which is situated nearby on the shore of the Larnaca salt lake. The Late Bronze Age site lies in a plot called ***Vizakia*** to the west of the Hala Sultan Tekke shrine. Indication of human activities has been recorded in an area that extends for ca. 600 m from west to east and ca. 400 m from north to south. It is bordered by the salt lake to the north-east, by a scarp to the south and by raised ground to the west. A town wall was never found. The oldest indication of human habitation at the site dates from the transition from the Middle to the Late Cypriot period. From the material remains, we can infer that the town flourished during the 13th c. and the first half of the 12th c. BC. It was abandoned by the end of the 12th c. BC. During the Bronze Age, the current salt lake was connected to the sea and formed a splendid sheltered harbour. However, by ca. 1000 BC it was silted up – a process that could have triggered the abandonment of the harbour town (Gifford 1978). Nevertheless, the site underwent a revival in the Classical period.

In 1897 and 1898, two expeditions sponsored by the British Museum excavated a large number of chamber tombs dating from the end of the Middle Cypriot period to Late Cypriot IIC (16th to 13th c. BC). In the middle of the 20th century, the casual discovery of a large pithos made it clear that there was also a settlement of LC IIIA (the 12th c. BC), thus more recent than the tombs that had been found until then. The Swedish scholar Paul Åström started systematic field investigations of Hala Sultan Tekke in 1971 and continued this research nearly annually until 2005 (Åström 1986a; SIMA 45:1-12, 1976-2007).

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In the central Area 8 of the Swedish excavations, part of the town planning can be recognized. A wide street runs from north to south with building blocks on either side (Fig. 8.6). Possibly, a street running west-east crossed the north-south street at right angles to the north, which suggests a town grid with streets at right angles in a similar manner to that known at Enkomi (Åström 1986a, 8, fig. 1). Most compounds consist of a courtyard surrounded by rooms. They were usually built with simple shell-walls with no regular courses, but there is also evidence of well built ashlar walls. The now lost upper parts were made of mud-bricks, and traces show that at least some of the inner walls were plastered.

There are many indications of industrial activities in the settlement. Copper working must have been extensive, as slag is omnipresent. In various places tuyères, broken pieces of furnace lining with copper and crucibles were found, as well as stone moulds for the casting of arrow heads and sickles (cat. no. 51). Several wells have yielded unworked and worked pieces of both elephant and hippopotamus tusks (cat. no. 101), which suggests that ivory was imported from abroad and processed into finished objects at Hala Sultan Tekke. Most of the ivory objects found at the site were for personal use, such as a comb, or were intended as inlays for furniture and boxes. A circular lid found during the British Museum excavations is very skilfully decorated with a bull representation in a three-quarter view (Fig. 8.7). In several rooms heaps of crushed murex shells were preserved. This type of mollusc is edible, but since purple can also be extracted from the murex and since there were often also traces of red ochre in the same area, it is quite possible that dyeing activities took place there.

Hala Sultan Tekke's material culture reflects contacts with all the surrounding regions in the Eastern Mediterranean. The ashlar building techniques show similarities with those of Crete and the northern Levant (Hult 1983, 89; Hitchcock 1999, 16). Other Minoan elements are represented by Late Minoan II and III stirrup jars and amphoroid kraters (Åström 1980). Imports from the Greek mainland are represented by Late Helladic IIIA2 to IIIC-*early* pottery (Åström 1986b, 63-64; 1997, 89-91) and anthropomorphic and zoomorphic terracotta figurines (Åström 1997, 64). Connections with the Levant are illustrated by a bronze figurine of a male warrior in smiting pose (Åström 1993), gold pendants (Åström 1983), faience objects, a silver bowl with cuneiform script (cat. no. 146), Canaanite jars, and cylinder seals. Other seals (cat. no. 145), as well as fragments of kraters in Grey ware and stemmed cups in Red Burnished ware point to connections with the Hittite world (Åström 1986b, 64-65). Finally, a wide variety of artefacts was imported from Egypt. They consist of luxury products like gold jewellery, alabaster (calcite) vessels, core-formed glass juglets, faience vessels and objects like the papyriform terminal with the cartouche of Horemheb (cat. no. 110), while transport and storage jars (cat. no. 92) attest to the import of perishable goods and comestibles (Åström 1984).

Fig. 8.6. Hala Sultan Tekke: aerial view.

Fig. 8.7. Ivory lid with engraved bull (British Museum, GR 98 12-1 203).

Early Iron Age (1050-312 BC)

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University of Cyprus

Political segmentation and the geography of copper

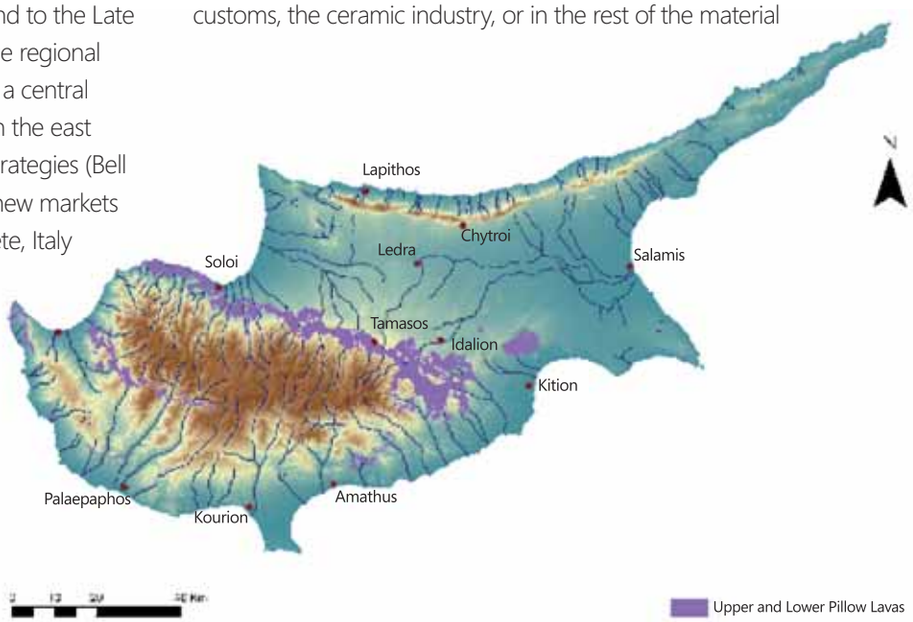
The Late Bronze Age polities represent the first phase in the establishment of a decentralized system that resisted the development of a central state (Peltenburg & Iacovou 2012). The Iron Age polities represent the climax of this indigenous political institution, which endured to the end of the Classical period. It was abolished at the end of the 4th c. BC, when Ptolemy I forced the island to become a colony of the Hellenistic kingdom of Alexandria. Textual sources claim that Cyprus had as many as ten kingdoms in the 7th c. BC and no fewer than seven at the end of the 4th c. BC. The primary factor that rendered the island's economic and political unification unnecessary is the geographical distribution of copper ores all around the foothills of Troodos (Fig. 11.1). It was this 'copper geography' that made it possible for so many hierarchies to rise in a star-like pattern around the central mountain range (Fig. 9.1). Below the copper-rich zone are slopes and plains ideal for farming, and then comes the coastline, where ports could be established. Thus, the economic model that shaped the political geography of Cyprus was dependent on a minimum requirement: control of a unified territory that had copper sources, agricultural productivity and access to a gateway (Iacovou 2007a, 18).

Entrepreneurs, immigrants and early literacy

The Mediterranean-wide crisis that had put an end to the Late Bronze Age trade pattern did not obliterate all the regional economies of Cyprus because, in the absence of a central state, Cypriot polities, especially those situated on the east and south coast, developed alternative trading strategies (Bell 2006). Freelance trade allowed them to explore new markets for the island's metallic wealth to the West. In Crete, Italy and Sardinia, Cypriot metal artefacts (e.g. rod tripods and four-sided stands, cat. nos 60, 82) become increasingly visible at this time (Papasavvas 2001, 206-211), while the heavy oxhide ingot – the until then unrivalled exchange unit of Cypriot copper – was abandoned. It is more than likely that it was substituted with smaller units. The ***obelos*** (spit), for instance, an 11th c. BC novel artefact of (almost certainly) Cypriot invention, could have functioned as an exchange unit for copper and iron (Coldstream 1977, 146; 1985, 54). Cypriot metalworkers played a "major role in unlocking the secrets of working with iron" (Muhly 2003, 145-146) and the 12th c. BC coastal centres of Cyprus provide the earliest evidence for the new technology. Cypriot entrepreneurialism enriched maritime trade with the first steel implements (Pickles & Peltenburg 1998), i.e. iron knives that have been traced in Syria, the southern Levant, Anatolia and the Aegean (Sherratt 1994).

The vast cemeteries of the Cypro-Geometric period have provided substantial evidence as to the Cypriots' ability to access raw materials – including precious metals that were made into jewellery by local craftsmen (e.g. silver fibulae, gold rings and plaques) – as well as rare exotica (e.g. a West Mediterranean ***obelos*** from Amathus: Karageorghis & Lo Schiavo 1989). Contacts with the Levantine coast never stopped: Tyre and Tel Dor possess the earliest and most abundant early Cypro-Geometric pottery (Aubet & Nunez 2008; Gilboa 1999). As regards early Greek pottery, the first examples of Euboean skyphoi arrived in Amathus at the end of the 10th c. BC (Coldstream 1995, 195).

Cyprus entered the 1st millennium BC with a society that shared a common culture. We do not observe in either the burial customs, the ceramic industry, or in the rest of the material



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culture, differences that could underscore a distinction between indigenous people and newcomers, in spite of the fact that at the end of the Late Bronze Age, and especially in the 12th c. BC, the island had become a desirable migrants' destination. The newcomers made no attempt to establish separate enclaves of their own; they infiltrated economically vibrant coastal centres, such as Enkomi, Paphos and Kition and contributed to their long-term prosperity (Iacovou 2005a). Had it not been for the use of different scripts employed for at least three different languages, it would have been impossible to identify the island's Iron Age multilingual social structure on the basis of the material culture. The inscriptional corpus suggests that Semitic people migrated to the island equipped with the Phoenician alphabetic script (cat. no. 143), while Greek-speaking people, having come without a scribal tool of their own, adopted the local Late Cypriot script as "a vehicle for writing Greek" (Palaima 1991, 452) (cat. no. 140). The third language, also written in the Cypriot syllabary, is indecipherable; it has been termed 'Eteocypriot' (cat. no. 139) because it is believed to represent a survival of the indigenous language spoken during the Bronze Age (Iacovou 2006a).

Political recognition: the Assyrian Empire and the Cypriot kingdoms

In the 8th c. BC, after the Assyrian Empire initiated an aggressive western expansion "aimed at the total conquest of the Levant" (Woolmer 2011), the leaders of the Cypriot polities went to Babylon and offered Sargon II (722-705 BC) gifts and allegiance. This event, dated to 707 BC, is inscribed on a stele that Sargon had ordered to be erected at the port of Kition to mark the western frontier of his dominion (the only Near Eastern cuneiform decree ever found on Cyprus) (Fig. 9.2). Thus, the island did not suffer a military intervention, nor were the Cypriot polities incorporated into Assyria's system of vassal states (Yon & Malbran-Labat 1995, 173-175). Instead, they became client kingdoms and operated primarily as the empire's Mediterranean entrepôts (Iacovou 2002). This liaison, which was more than anything a commercial treaty, brought great wealth and provided the island's territorial 'mini-states' with political recognition.

9.2

Fig. 9.1. Map of Cyprus showing the cupriferous foothills of Troodos and the coastal and inland sites that served as centres of authority for a shorter or longer period in the Iron Age.

Fig. 9.2. Replica of the basalt stele erected at Kition by the Assyrian king Sargon II ca. 707 BC (Larnaca District Museum).

Fortunately, in 673 BC, another Assyrian ruler, Esarhaddon (680-669), recorded on a royal prism the Cypriot kings and their capital seats (Saporetti 1976). The transliteration of the names listed on this invaluable cuneiform inscription led to the identification of eight out of the ten geographical ***loci;*** it has also revealed that in the first quarter of the 7th c. BC at least half the kingdoms were ruled by kings who bore Greek names (Lipinski 1991; Masson 1992) – the ethnic identity of the rest is not determined. The list runs as follows: Akestor of Idalion, Pylagoras of Chytroi, Kisu of Soloi, Eteandros of Paphos, Eresu (Aratos?) of Salamis, Damasos of Kuri (Kourion), Admesu (Admitos?) of Tamassos, Damusi of Qardihadasti – 'New City' in Phoenician, identified with Kition (Yon 1997, 10-12), or Amathus (Hermary 1987, 379-381) – Onasagoras of Ledra, and Bususu of Nuria, identified with Amathus (Baurain 1981) or Marion (Lipinski 2004, 74).

Beginning in the 7th c. BC, a whole range of new phenomena were incorporated into the political culture of the Cypriot polities as the kings sought to legitimize their authority: imposing monumentality was achieved through the construction of built tombs, as a rule within the urban landscape of the capitals. The greatest concentration, and also the most ostentatious use of 'royal tombs', occurs in the plain of Salamis (Karageorghis 1969) but they have also been found at Amathus, Kition, Tamassos, Idalion, Kourion, and elsewhere (Christou 1996).

The syllabary and the basileus

The most conspicuous of these largely contemporary phenomena is the first recorded use of syllabic literacy by eponymous kings, like Akestor and Eteandros. The earliest royal inscriptions are engraved on precious metal items: on a pair of arm bracelets of solid gold (Mitford 1971, 7-11) and on silver bowls (Karageorghis 2002a, 154-156). These Greek syllabic inscriptions refer to the office of the ruler with the Greek term ***basileus*** (Masson 1983, nos 176, 180a). In Mycenaean Greece the term signified a provincial manager concerned with the allocation of bronze and the supervision of metal stores. Apparently, after the move of Greek-speaking peoples to Cyprus, ***basileus*** acquired an upgraded meaning (Iacovou 2006b): it defined a king's undivided authority over the secular and sacred landscape – hence the royal inscriptions of the Paphian ***basileis*** who refer to themselves as kings of Paphos and priests of the Goddess (Masson 1983, nos 112-114). No wonder that the Cypriot palace compounds at Vouni (Fig. 9.3) and Amathus comprise industrial areas, large storage spaces and palatial sanctuaries (cf. Petit 2002). A kingdom's industrial resources were managed through sacred legitimation.

Extra-urban sanctuaries and sculpture

The amazing proliferation of extra-urban sanctuaries during the Cypro-Archaic period also manifests the kings' attempts to establish state boundaries and to provide sacred protection to frontier zones, resource areas and routes that facilitated the transfer of raw materials to the coast (Fourrier 2007). Extra-urban sanctuaries were primary recipients of votive sculptures dedicated by the kings and by members of the royal families (Satraki 2008). The production of life-size terracotta sculpture (cat. no. 268), as well as sculpture in limestone began in earnest around the mid-7th c. BC (Hermary 1989; 1991; Counts 2001), and Cypriot and Cypriot-type sculpture in both media enjoyed impressive visibility and prestige in the Eastern Aegean (Karageorghis & Kouka 2009) and the Levant (Karageorghis 2007) (cat. no. 135).

Egyptianizing iconography and numismatic economy

From the early years of the Cypro-Archaic period, Egypt was the main depot of pictorial images from where the ruling dynasties of Cyprus adopted a whole range of symbols (e.g. the double crown, the winged solar disc, the ***ankh*** sign on the first coins of Salamis, but also the goddess Hathor, protector of mining operations) for the enrichment of their iconographic repertoire (Satraki 2010). The climax of the phenomenon is the Egyptianizing sculpture (cat. no. 262), of which the most outstanding examples are the portrait of a priest-king from Paphos (Faegersten 2003, 293) and a Hathoric capital from the palace of Amathus (cat. no. 256). Both date to the end of the 6th c. BC, by which time the Cypriot kings had transferred their allegiance to the Persian Empire. Not long before, Salamis and Paphos had issued the first coins, and others, including the Phoenician dynasty of Kition, followed suit early in the 5th c. BC (cat. nos 157-161). However, the style and weight of the silver ***sigloi*** of Cyprus did not imitate that of the Persian coins (Destrooper-Georgiades 1993a). The Cypriots introduced numismatic economy well ahead of the Phoenician cities because copper, which the kings could exchange for silver and later also gold bullion (Markou 2011), empowered the independent development of Cypriot coinage.

Territorial consolidation

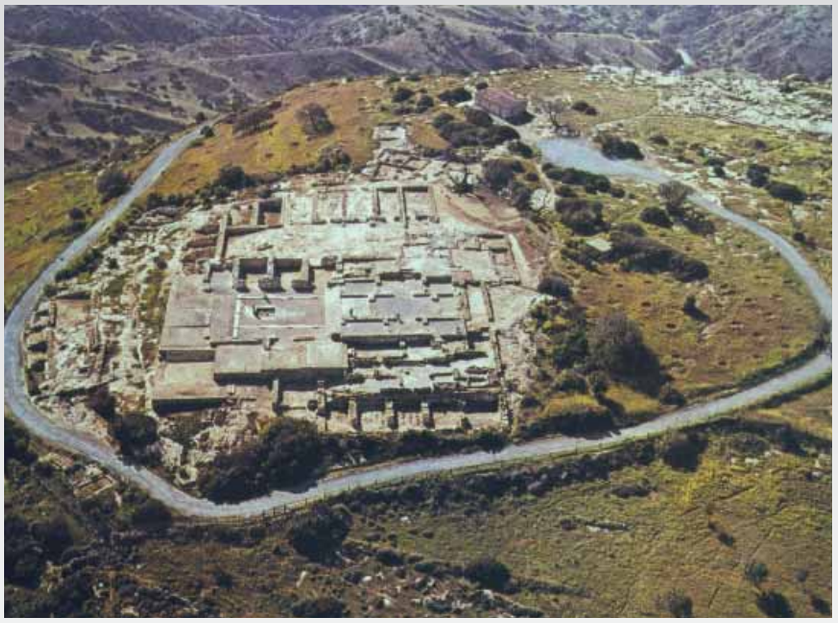
The voluntary submission to Assyria and subsequently to Persia worked as a catalyst for the political geography of Cyprus: territorial fragmentation, a key feature of the Cypro-Geometric period, was put into reverse gear. The liaison with the empires weakened the autonomy of inland polities and

favoured coastal ones that were in charge of harbour facilities. In spite of its built tombs (Walcher 2009) and the metallic wealth they contained (Matthäus 2007), Tamassos may have lost its autonomy before the introduction of numismatic economy; in the 4th c. BC, its copper-rich territory was the bone of contention between Salamis and Kition (Fourrier 2002). Of the four inland polities, only Idalion may have survived as an independent kingdom beyond the Ionian Revolt (499-494 BC). Before the middle of the 5th c. BC it succumbed to the military aggression of Kition (Yon 2004, nos 45-46, 68; see Case Study). Besides silver coins, the Greek dynasty of Idalion had issued, shortly before its termination, the longest surviving syllabic Greek text on the famous Idalion tablet (Fig. 9.4). It records the first known decree signed jointly by the ***basileus***, named Stasikypros, and the polis, his citizenry (Masson 1983, no. 217).

Caught in the crossfire

The Ionian uprising against Persian rule initiated the long drawn out conflict between the Achaemenid Empire and the Aegean city-states (Stylianou 1989). In Cyprus the revolt, which was championed by Onesilos of Salamis, was destined to fail since, this time, the kings did not act in unison: fearing that Onesilos was trying to place them under his authority, Amathus and Kourion put up a fierce resistance. Once the Persians had reasserted their authority over the island, the Phoenician dynasty of Kition initiated a successful policy of expansion that generated a whole range of armed conflicts in which kingdoms as far apart as Salamis and Paphos allied themselves against the menace of Kition (Yon 2004, no. 1144). The influential personality of Evagoras I of Salamis (411-374 BC), the only Cypriot king to have been awarded Athenian citizenship (a statue of his stood in the ***stoa basileus***), made a decisive political and economic turn towards the West and was followed by most of the other polities. Gradually in the 5th and rapidly in the 4th c. BC, the material culture of Cyprus was transformed as the kings exchanged the eastern styles for those of Greece. Even the 'Eteocypriot' kings of Amathus adopted Greek cultural prototypes (cf. Aupert 1996, 120-121). Introduced by Evagoras I, the Greek alphabet seems to have spread sooner in Amathus than anywhere else on the island (Petit 1991). The first to inscribe in alphabetic Greek the name of the goddess Aphrodite, which to that day was invoked as ***wanassa*** (queen) or ***theos*** (goddess), was Androkles, the last king of Amathus (Masson & Hermary 1982).

In 323 BC, when the kings sailed at the head of their fleets to assist Alexander in the siege of Tyre, the Cypriot kingdoms were again culturally homogeneous but with an iconographic vocabulary that had been extensively Hellenized. Because of this overpowering island-wide homogeneity, the Cypriot people were not separated into Greeks, Phoenicians, or 'Eteocypriots' in the literary record of Antiquity; they were identified by the name of their native polity, as ***Amathousioi***, ***Kitiois***, ***Kourieis***, ***Soleis***, ***Lapitheis***, ***Marieis***, ***Paphioi*** or ***Salaminioi***. Irrespective of the stubborn preservation of three different official languages, the different ***ethne*** of the island identified themselves and were collectively identified as ***Kyprioi***, Cypriots.



9.3

Fig. 9.3. The Vouni palace, aerial view.

9.4

Fig. 9.4. Replica of the bronze Idalion tablet (Cyprus Museum).

9

CASE STUDY - EARLY IRON AGE

Idalion

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The city-kingdom of Idalion lies in the centre of the island, about 18 km south-west of Nicosia and only 10 km from the copper mining area in the eastern Troodos foothills. The ancient city occupies ca. 100 acres in the fertile valley on the southern bank of the Yialias river. It consists of the main West Acropolis on the hill of ***Ampileri***, the East Acropolis on the hill called ***Moutti tou Arvili*** and the Lower Town, which extends north of the hills. Extensive cemeteries have also been located around the northeast, north and west peripheral areas of the town (Hadjicosti 1999, 46, fig. 3).

Amateur work, systematic looting and archaeological excavations since the end of the 19th century brought to light architectural, numismatic, epigraphic and other artefactual evidence for the life of Idalion from the beginning of its history, in the 12th c. BC, until the Roman period. The excavations yielded a rich collection of coins attributed to the kings of Idalion (Masson 1983, 250-252, pl. 38; Marvin 1974, XXII-XXIV), the bronze tablet from ***Ampileri*** referring to the king and providing information about the constitution of the kingdom (Masson 1983, 235-244, no. 217, pls 34-36), as well as inscriptions bearing information about the king of Kition and Idalion (Masson 1983, 234-246, nos 217-220, pls 34-37).

9.5

The name of Idalion (Edi'il or Edi'al in the Assyrian records) and the name of its first known king, Ekishtura, are both of unknown origin. King Ekishtura is mentioned at the top of the list of the kings of Cyprus, recorded on the Prism of Esarhaddon (673/672 BC). The Assyrian records indicate that the kingdom of Idalion, as well as all the other Cypriot kingdoms mentioned on the prism, were founded well before the beginning of the 7th c. BC. The establishment of a thriving Late Bronze Age IIIA settlement at the lower northeast slope of ***Ampileri*** by Aegean settlers and the local population (Hadjicosti 1997, 50-52; 1999, 37-38), the continuation of life into the Iron Age (Hadjicosti 1999, 39-40), as well as the Greek names of kings, inhabitants and gods during the 5th c. BC are all indicators of the potentials of the population of Idalion to create its own kingdom early in the Iron Age and to impose its economic and political control over a broader area around the fertile valley of the Yialias river.

The bronze Idalion tablet (Fig. 9.4), the coins of the city (cat. no. 159), and the Idalion palace are testimonies to the autonomy and the prosperity of the Idalion kingdom. The location of the Idalion palace was recorded by the Swedish Cyprus Expedition in 1927-1931 (Gjerstad 1948) and by the American Expedition to Idalion in 1971-1973 (Stager & Walker 1989; Gaber & Morden 1992). However, a large part of the palatial complex has been explored by the Department of Antiquities between 1991 and 2012. An area of about 3,000 m^2 has been excavated so far on the west lower slope of the ***Ampileri*** hill, the main acropolis of the town of Idalion (Fig. 9.5). The uncovered building is the second palatial complex, after the Vouni palace, that has been excavated to such an extent and it is perhaps one of the largest palaces belonging to a Cypriot kingdom. The building complex is fortified with a massive wall and rectangular towers on its external façade. It consists of wings with parallel rooms (Fig. 9.6), storerooms containing pithoi in situ, rectangular blocks of interconnected rooms and workshops, a huge olive press installation (Fig. 9.7), all of which face streets and large courtyards. The western gate, possibly the Tamassos Gate, and the zig-zag road that led from the gate to the large courtyard to the east (Fig. 9.5), have an impressive monumental and defensive character. A massive rectangular

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inner tower in the central area of the building complex was most probably used for controlling the activities in the road and the large courtyard to the east. A second inner rectangular tower near the western gate was used for exercising control over the road and a second large courtyard which lies between the fortification and two building blocks to the south. Two wells, one in the large courtyard and one in the olive press installation, and a large cistern in the courtyard of the earlier phase of the building supplied the inhabitants with water. Also channels along the walls in the large courtyard and the road were used for carrying the rainwater outside the building complex. The entrance to the large courtyard, where pilasters on both sides may have carried Proto-Aeolic capitals, is exceptionally imposing. Two volutes belonging to such capitals were unearthed in the western gate area. Many Proto-Aeolic capitals are recorded from Idalion, but this is the first time that fragments of these capitals have been unearthed inside a building complex that can be identified as a palace. Among the movable finds there are large pithoi in rows along the walls of the rooms, large containers for oil and wine, large quantities of iron and bronze slag, bronze and iron tools and weapons, imported Attic pottery, limestone incense burners, coins and fragments of iron and bronze shields found mixed together with the cement floor of the upper storey of the building. The building was in use from the late Cypro-Archaic period until the end of the 4th c. BC, although there is evidence that it was erected in the early Cypro-Archaic period. For more than 150 years the entire building served as the administrative centre of the Phoenician rulers of Idalion (Hadjicosti 1995, 25-28), after the occupation of the town by the Phoenician kings of Kition around the middle of the 5th c. BC. The Phoenician Archive, a find of exceptional importance consisting of more than 500 Phoenician inscriptions written in ink on local marble plaques and fragments of pottery vessels, represents the economic records of the Phoenician administration (cat. no. 156).

The involvement of Idalion in the political events of the eastern Mediterranean and its role as an intermediary trade link between the mining areas and the harbour towns can be traced in the quantities of material evidence betraying contacts with the coastal areas and the outside world.

Fig. 9.5. The fortified palatial complex of Idalion, aerial view.

Fig. 9.6. Rooms in the south wing of the large courtyard to the east.

Fig. 9.7. The olive-press installation.

Hellenistic and Roman period (312-58 BC, 58 BC-AD 395)

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Ptolemy I's gaining of control over Cyprus in 294 BC was a turning point in the history of the island. As part of the Ptolemaic kingdom, the age-long city kingdoms were abolished and the unified island was governed by a ***strategos*** (governor-general) appointed by Alexandria (Egypt). Most of the old cities, Salamis in particular, continued to thrive; but Nea Paphos, only founded in the late 4th c. BC, because of its strategically situated harbour and its proximity to the sources of minerals and timber – precious commodities for Egypt – soon gained importance and, by the first half of the 2nd c. BC, became the first ever capital of Cyprus. The importance of timber and shipbuilding to the Ptolemaic fleet is best reflected in the Pyrgoteles inscription from Palaepaphos (Fig. 10.1).

The ***strategos*** was an official of the highest rank, who had absolute authority over military matters, and who commanded a variety of other officials. Part of the Ptolemies' policy for better control over the island was to keep locals out of high-ranking positions in the government. In fact, only two Cypriots are known to have risen high in the administrative system – both during the late 2nd / early 1st c. BC. One was Potamon, who was ***antistrategos***, responsible for the mines, gymnasiarch, and one of the leaders of the guild of the Dionysiac artists (musicians, actors and other theatre professionals); the other was Onesandros, kinsman and priest of Ptolemy, founder and priest of the ***Ptolemaion***, and director of the Library of Alexandria.

The essentially Greek cultural climate of the island was further enhanced by the strong Greek bias of Ptolemaic culture. The written sources testify to an active, even if rather mediocre intellectual life. One hears of philosophers, historians, doctors and writers of prose and poetry, but those that reached international fame, like Zenon of Kition, founder of Stoic philosophy, Apollonios of Kition, doctor and author of many medical treatises, and Sopater of Paphos, author of ***phlyakes*** (tragic burlesques), are few.

The gods of the Greek pantheon continued to be worshipped, with Paphian Aphrodite reigning supreme, but now, Egyptian gods like Serapis and Isis (for later depictions, see cat. no. 286), as well as the dynastic ruler cult (cat. no. 288), were also introduced – the latter under the tutelage of the *Κοινόν Κυπρίων*, the Confederacy of the Cypriots.

Several of the old sanctuaries, like that of Aphrodite at Palaepaphos, although often remodelled during the Hellenistic period, never lost their traditional oriental character. In fact, true Greek-type temples were not built on the island and those that resemble them, like the Temple of Zeus at Salamis, exhibit a curious mixture of disparate elements.

Through Alexandrian influence new building types were introduced, like the Greek theatre, the earliest of which was constructed at the beginning of the Hellenistic period at Nea Paphos. Another newly-introduced building type is the ***balaneion***, a circular structure with radially arranged bath tubs, examples of which have been found at Amathus and Kition.

Domestic architecture appears to conform to standard Greek types, and wealthy houses were equipped with an atrium, while more luxurious ones could also boast floors decorated in the newly introduced pebble mosaic technique (Guimier-Sorbets 2009). Little survives of the splendid frescoes decorating these houses, but the high quality of contemporary wall painting can be appreciated in painted tombs. One of the best examples, reflecting a strong Alexandrian influence, is found in Nea Paphos (Guimier-Sorbets & Michaelides 2009, 226-228). A similar influence is manifest in the architecture of some tombs of the period, most notably the 'Tombs of Kings' at Nea Paphos – rock-cut tombs with a central peristyle court of the Doric order (Fig. 16.5) (Guimier-Sorbets & Michaelides 2009; Hadjisavvas 2011a).

Some rare casting moulds, as well as numerous inscribed statue bases testify to countless bronze statues – none of which survive – and are a reminder of the island's role in copper production. Local limestone sculpture continued to thrive, especially for sanctuaries (cat. nos 6-9) but the importing of marble sculpture (cat. nos 136, 291) became quite frequent. With it were introduced new aesthetic models, like that of Lysippus, exemplified by the portrait heads of unbaked clay from the cenotaph of Salamis (Karageorghis 1973a, 128-202).

10.1

Although the island retained many of its traditional characteristics, its culture came to form part of the wider Hellenistic ***koine*** and, either as a trade stop-over or as a producer, played an important role in Mediterranean affairs. On the route of the Rhodian wine trade, and because of a burial custom involving empty amphoras (Michaelides 1990), Cyprus has one of the best collections of complete Rhodian amphoras (cat. no. 119). A more exotic import is the rich collection of decorated ***Pinctada margaritifera*** shells, originating in the Persian Gulf and the Indian Ocean (cat. no. 133) (Michaelides 1995). Other luxury items, but quite possibly of local production are a number of head vases of Magenta Ware (cat. no. 126), found in Cyprus but also overseas (Michaelides 1997a; Lund 2011).

The final conquest of Cyprus by Rome came after the Battle of Actium (31 BC) and the subsequent dissolution of the Ptolemaic kingdom. In 22 BC, Octavian made Cyprus a senatorial province and the island entered a long period of peace and prosperity. It was governed by a ***proconsul***, a Roman senator of praetorian status, who was responsible for the internal security of the island, acted as a judge and was the official mouthpiece of both Senate and Emperor. Although, under the ***Pax Romana***, Cyprus lost its strategic importance and its products became less vital to the central government, it still remained an active player in the affairs and commerce in the Mediterranean.

Paphos remained the capital, and the large cities were linked with an efficient road system initiated by Augustus and Titus. The Romans did not try to Romanize the island, and, as in the rest of the Eastern Empire, Greek was maintained as the official language. The Cypriots did their best to please and flatter the emperors, and the *Κοινόν Κυπρίων*, the confederacy that in Hellenistic times organized the ruler worship, became active again, and was also responsible for the worship of Aphrodite (cat. nos 169, 170).

The island was self-sufficient in practically everything, its wine was highly esteemed, and the exploitation of its mines and forests continued as before. The impressive monuments of the period bear witness to a great wealth, even if intellectual

10.2

Fig. 10.1. Base of statue set up by Ptolemy (II, Philadelphos?) at the Temple of Aphrodite in Palaepaphos in honour of Pyrgoteles, who built warships with 15 and 10 rows of oars on each side (Kouklia Local Museum).

Fig. 10.2. Clay hot-water bottles from Nea Paphos, as exhibited in the Paphos District Museum.

life continued to be rather insular. Amongst Cypriots of international renown there are several flautists who performed and won victories in Italy and Greece. The Cypriot Cynic philosopher Demonax lived and enjoyed great distinction in Athens; and the Platonic philosopher Bacchios from Paphos is reputed to have taught the young Marcus Aurelius. Of several known Cypriot doctors, pride of place is given to Zenon of Kition, who founded a school of medicine in Alexandria from which graduated several famous doctors of Antiquity.

A number of important discoveries reflect Cyprus' role in medicine. These include a series of clay hot-water bottles (Fig. 10.2), presumably for therapeutic use, which are almost unique to Paphos. This city was also the resting place of a physician, who was buried with a large set of surgical instruments (cat. nos 66, 67) (Michaelides 2011). His equipment also included bronze etui (cat. no. 68) containing medicaments made of copper salts – an important reminder that Galen, one of the most famous physicians of all times, visited Cyprus in the 2nd c. AD in order to collect and study such copper salts and other minerals and their application to medicine.

Little remains of the many bronze statues cast on orimported into the island but one at least, that of the over-life-size Septimius Severus, is representative of Roman imperial formulas (Fig. 10.3). There was a lot of imported marble sculpture but Cypriot artists continued to work with local limestone, often creating real masterpieces, like a head possibly depicting Caligula in the Cyprus Museum (inv. no. 1948/V-14/5).

The architecture of Roman Cyprus displays a mixture of local traditions and outside influences. The old sanctuaries, like that of Aphrodite at Palaepaphos, continued to be rebuilt on the traditional open courtyard plan. There were, however, new imported types, most importantly the Nabataean order, seen at the Temple of Apollo Hylates at Kourion, the Temple of Aphrodite at Amathus, and elsewhere.

Gymnasia, one of the main elements of a Greek city, are known through inscriptions at Kourion, Kition, Chytroi, Lapithos and Karpasia, while the actual buildings have been excavated in Paphos and Salamis. Newly-built or rebuilt theatres have been excavated at Soloi, Salamis, Kourion and Nea Paphos, and an inscription mentions another at Kition. Of interest is the fact that in order to comply with Roman fashion, some of these theatres were modified so as to accommodate gladiatorial games and animal hunts, and even water spectacles.

There are also buildings of purely Roman character: ***nymphaia***, one ***odeion***, amphitheatres and large public baths. The Gymnasium Baths of Salamis are justly famous for their rich array of marble sculpture, as well as fragmentary wall mosaics and frescoes.

Similar opulence is found in wealthy private houses, the most representative of which are found at Kourion and Nea Paphos. These boast polychrome mosaic floors that make Cyprus one of the most important centres of this art in the ancient world, and are one of the prime reasons for which Paphos was included in the World Heritage List of UNESCO (Michaelides 1992). One group at Kourion depicts gladiatorial combats and is the easternmost known example of such representations. At Nea Paphos several houses display a rich variety of geometric motifs and mythological scenes, the most

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complete surviving example being the House of Dionysos. A representation of Orpheus in the homonymous house is amongst the finest of the many ancient depictions of the poet-musician pacifying the beasts. The House of Aion is also of particular interest since its extremely fine and complex depictions appear to reflect the intellectual/religious climate following the proclamation of religious toleration by the Edict of Milan (AD 313), and include personifications which are unique in ancient art (Fig. 10.4).

With the Edict of Milan, Christianity rapidly gained ground and as from the 4th c. AD the dogmas of the Christian religion began to predominate and gradually take over the decoration of all types of buildings. One such is the early 5th c. AD Building of Eustolios at Kourion, whose decoration has a neutral character that would offend no Christian. There are no figured representations other than the personification of *Ktisis* (Building Power or the Creation), fish and birds. The floors also include mosaic inscriptions one of which mentions Apollo as the old protector of the city, while another claims that the building is held together by the much venerated signs of Christ (Fig. 10.5). This is the earliest known mention of Christ on the island, and given its date can be taken as signalling the end of the main Roman period in Cyprus.

10.5

Fig. 10.3. Bronze statue of the Emperor Septimius Severus from Chytroi (modern Kythrea) (Cyprus Museum, H. 2.9 m).

Fig. 10.4. Panel showing the musical contest between Apollo and Marsyas, including a unique image of *Plane* personifying the folly of Marsyas who dared to provoke a contest he was bound to lose; Nea Paphos, House of Aion, 4th c. AD.

Fig. 10.5. Mosaic inscription of the early 5th c. AD stating (in Homeric verse) that the building is held together by the venerated symbols of Christ; Building of Eustolios, Kourion.

10

CASE STUDY - HELLENISTIC AND ROMAN PERIOD

Paphos-*Glyky Nero*

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Continuous expansion of the modern city of Paphos has led in the last few years to an increase in excavations that progressively changed the image of Nea Paphos' ***extra muros*** landscape. The discovery of a building complex at the ***Glyky Nero*** locality, in the northern necropolis of the ancient city, in which carelessly buried humans were uncovered together with dog burials, has opened up a new chapter in Nea Paphos research (Raptou 2009).

To date, two phases have been identified on the site, dating to the Hellenistic and the Roman periods respectively, approximately between the 2nd c. BC and 4th c. AD. It seems that the focus of interest was a natural spring, probably believed to have therapeutic properties; the water from this spring was collected in a subterranean cistern and conducted into other cisterns and basins which had been installed in the surrounding buildings. A general reconstruction and expansion of the structures attested during the Roman period underlines the uninterrupted importance of this area throughout time (Fig. 10.6).

The many human burials revealed around the uncovered structures, testify to the practice of unusual burial customs attested for the first time in Nea Paphos. The deceased seem to have been buried in a haphazard way without any obvious funerary honours (Fig. 10.7). However, the most striking discovery was the presence of many dog skeletons buried in the same area, among humans (Fig. 10.8).

The dogs seemed to be carefully buried but without grave gifts and in some cases, they were found in superimposed layers, suggesting a deliberate and continuous act. In many cases, isolated animals were found but group burials also existed. A brief study of the skeletons indicates that more than sixty individual animals were buried, their ages varying from puppies to very old dogs, and that the dogs were intact at the time of burial. In all cases dog burials took place without any signs of affection towards the animals, pointing to a ritual practice.

This type of burial seems to cease before the Roman reconstruction of the site. However, the discovery in the same area of amphora burials ***(enchytrismoi)*** containing the remains of small children and dogs, dating to the Roman period, indicates that the tradition had not been forgotten, but simply evolved.

In many ancient cultures dogs were thought to have apotropaic and purification properties and were connected to deities protecting from everything related to human pain or to fear of death. Dogs' deaths were considered to be necessary in many instances to secure divine protection (Lacam 2008, 31-38).

In the Greek world, dogs are associated with Asclepius and Hecate. However, although dog sacrifices are not unknown, no dog cemetery equivalent to that of Paphos has ever been found in Greece. On the contrary, the practice of dog burials was widespread in the Levant, where dogs were related to therapeutic deities. Many dog cemeteries have come to light, the biggest being that of Ashkelon, dating to the Classical and early Hellenistic period (Wapnish & Hesse 2008, 560-563). Great deities such as Astarte/Aphrodite and Eshmun/Apollo/Asclepius had strong therapeutic qualities in the East. Similar healing activities may have been associated with the Astarte sanctuary at Kition; in those activities, water played an important role (Stager 2008, 565-568; Caubet 1988, 78). The similarities between the Paphian example and comparable practices in the Levant are so strong that we can be almost certain that the dog burial custom comes from the East and that the Phoenicians may have been responsible for its diffusion.

The most likely interpretation we can propose for the new finds is that there was a healing centre in the area, possibly connected to a sanctuary, where traditional methods using water were applied. The death of dogs may have been part of a purification ritual or for the appeasement of the deities who protected against illness. It is well recorded that Paphos was a great medical centre during the Hellenistic and Roman period (Caubet 1988, 81), where scientific medicine was practised. It is also possible that there was another area on the outskirts of the city where healing rituals based more on superstition rather than established medicine were practised. However, an enigma hangs over the discovery of human burials. These

careless interments point to people of a lower social class, perhaps foreigners, slaves or people who had died from infectious diseases and had been buried hastily; dogs may have been offered to the deities to protect the living from such diseases and epidemics.

The amphora burials found in the area testify to a change in practices during the Roman period and are possibly connected with Hecate, the goddess of the underworld and magic, who also received dog sacrifices in order to distance the souls of the prematurely dead. Such customs related to Hecate are observed in various places in the Roman world (Soren 1998, 622); in Cyprus, however, they are currently attested only in Paphos.

These discoveries bring to light previously unexplored aspects of life in Hellenistic Paphos and substantial evidence of the existence of oriental communities in the city, most probably Phoenician, who would have brought over local cults and beliefs. The area retains its significance into the Roman period with the custom of animal burials evolving under further influences and the continuing adoption and assimilation into local society.

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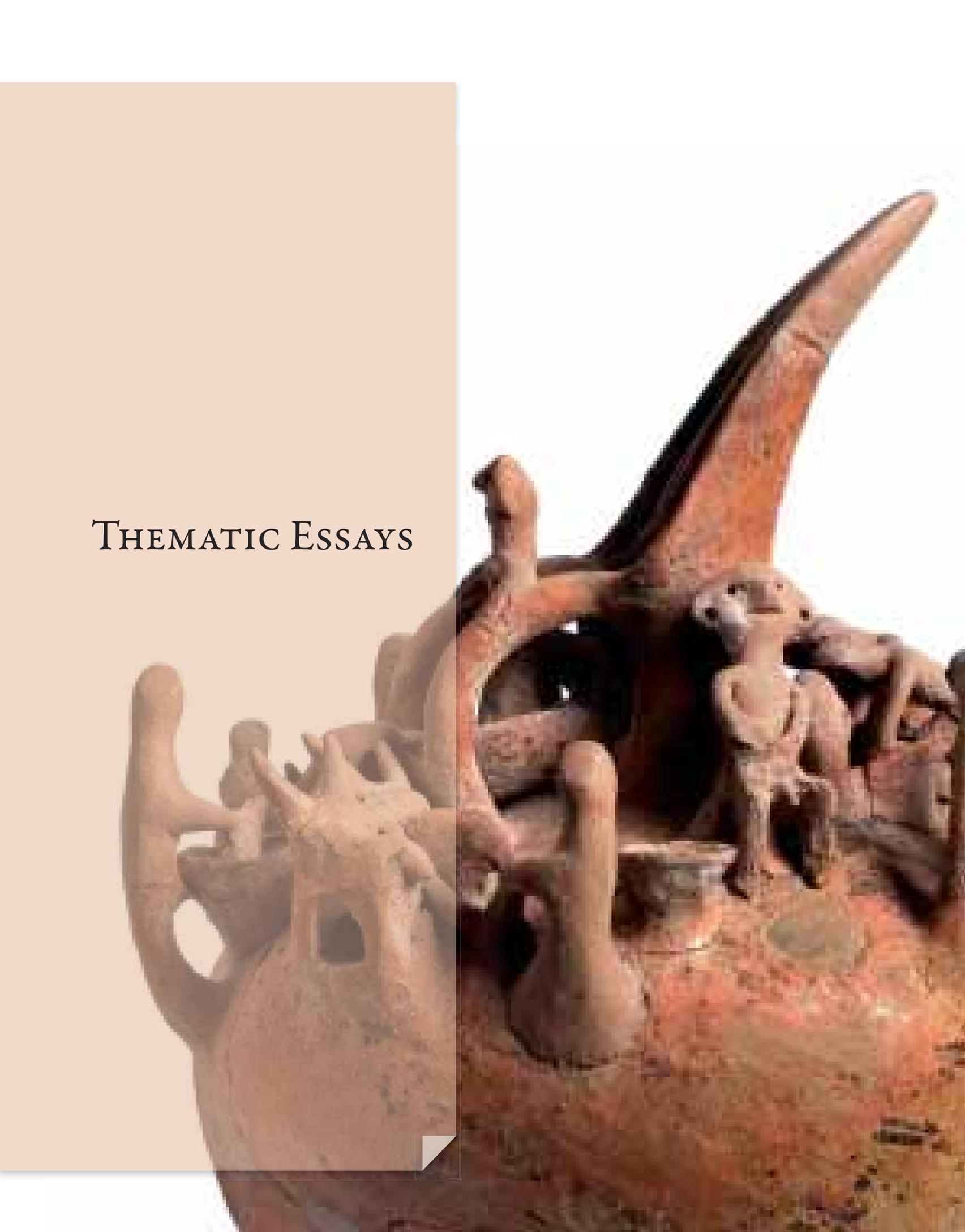
Fig. 10.6. Paphos-***Glyky Nero***: general view of the site.

Fig. 10.7. Human burial.

Fig. 10.8. Dog burials.

Thematic Essays



Natural resources and the importance of copper

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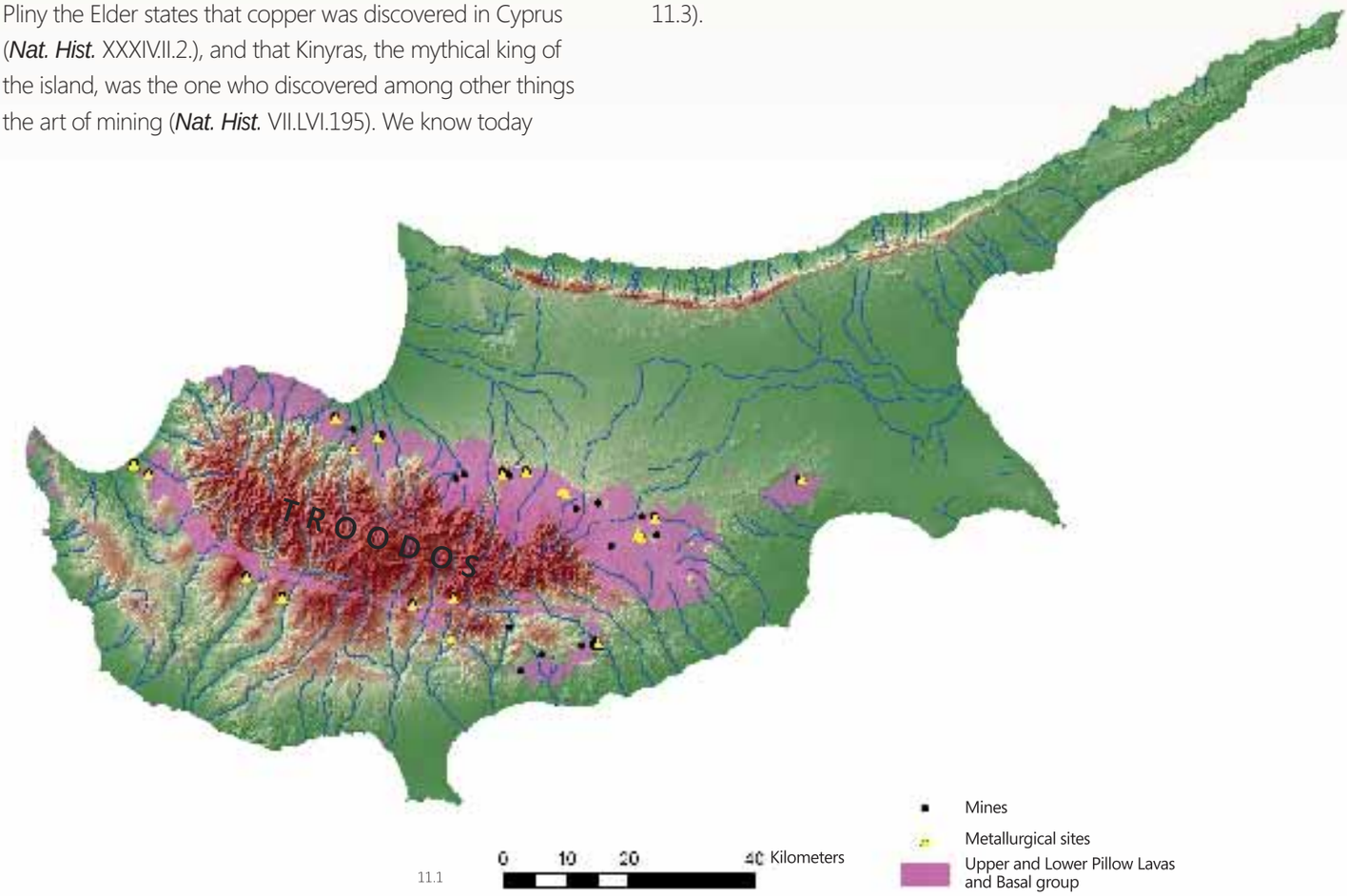
The exploitation of Cyprus' mineral wealth and other natural resources, such as the forests, formed the basis of the island's economic prosperity from prehistoric times until late Antiquity. The mountain range of Troodos, which covers more than a third of the island, includes in its periphery some of the richest copper ore deposits in the Mediterranean (Constantinou 1992, 332) (Fig. 11.1). Located relatively close to the surface, the deposits are easy to mine, and they are also easy to spot because they are covered by colourful iron and manganese oxides (the ochres and umbers) (Fig. 11.2). These minerals were also extensively exploited in Antiquity, as indeed in modern times: from the earliest prehistory until today they were used as pigments for wall paintings and in pottery production (Constantinou 1992, 364-365). Other minerals related to the copper deposits, such as chalcanthite (the copper sulfate), were used extensively in Antiquity for the preparation of medicaments (Michaelides 1996, 144).

In his well known work ***Natural History***, written in the 1st c. AD, Pliny the Elder states that copper was discovered in Cyprus (***Nat. Hist.*** XXXIV.II.2.), and that Kinyras, the mythical king of the island, was the one who discovered among other things the art of mining (***Nat. Hist.*** VII.LVI.195). We know today that Pliny's statement is incorrect: copper production in Cyprus begins several millennia later than in other areas of the Eastern Mediterranean, such as Anatolia and the Balkans. Nevertheless, it indicates the importance of Cyprus as a source of copper for the Roman Empire and throughout Antiquity. Pliny (***Nat. Hist.*** XXXIV.2-4) uses the words ***Aes Cyprium*** (Cypriot copper), to describe pure copper metal. The term for copper was later abbreviated to ***cyprium*** which, sometime between the 3rd and the 4th c. AD, became ***cuprum***, with the variant ***coprum*** from which the western European words for the metal are derived.

Modern studies show that copper was rightly associated with Cyprus in Antiquity. Impressive remnants of the ancient copper industry, including immense heaps of copper slag, a waste product of the smelting process, have been recorded in 40 different locations in the foothills of the Troodos. It has been estimated that they amount to 4 million tons of copper slag, all of which was produced before the 8th c. AD (Figs 11.1, 11.3).



11.1

The Chalcolithic period

The first metallic objects appear in the Chalcolithic period. They are made out of ***native*** copper, in other words metallic copper found as such in nature which was mechanically worked. It is rather astonishing that the earliest copper artefacts from Cyprus date only from ca. 3500 BC, when the earliest copper objects in Anatolia date to the end of the 9th millennium BC. Equally surprising is the fact that the total number of Chalcolithic copper artefacts known to date from Cyprus is less than twenty. The repertoire consists mainly of awls (cat. no. 52), pins and ornaments such as spiral beads and pendants (cat. no. 194) (Peltenburg 2011a).

The Early and Middle Bronze Age

In the Bronze Age there are significant developments in metallurgy. The Early and Middle Cypriot periods are characterized by a marked increase in the known number and types of metallic objects, which apart from tools (cat. no. 56), now include weapons (cat. no. 54) and personal objects (cat. no. 53) (Balthazar 1990). This rise in numbers is due to an increase in the availability of copper, which was the result of the development of extractive metallurgy, i.e. the production of metals from ores through the process of smelting. Because Cypriot ores are sulphidic, the process of extracting the metal is complicated. Once the method was mastered, sometime around the beginning of the 2nd millennium BC, Cyprus began to produce and export significant amounts of copper.

The evidence for the production of copper in the Early Cypriot period is indirect and comes in the form of stone moulds, used to cast boat and tongue-shaped ingots (cat. no. 48) and flat axes with perforated butts which are also believed to have been used as ingots (Frankel & Webb 2001, 35-36). They are extremely important, as they indicate that metal was already cast into standard shapes, presumably for the purpose of exchange, either in local or foreign markets.

Recent excavations have shown that it was in the Middle Cypriot period that the foundations of the Cypriot copper industry were established (Kassianidou 2008). The earliest direct evidence for copper mining dates to this period and consists of pottery and stone tools recovered from ancient shafts in the mine of Ambelikou. At the nearby settlement of Ambelikou-***Aletri***, stone tools, ores, a double-sided mould and a crucible were recovered, all of which attest to metallurgical activity. Written sources suggest that Cyprus, which is called ***Alashiya*** in the texts of its neighbours, had at this time started to export copper to the East. Some of the earliest references to copper from ***Alashiya*** come from Mari, in modern day Syria, and date to the first half of the 18th c. BC (Knapp 2011, 250).

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Fig. 11.1. Map of Cyprus showing the pillow lava formation where copper ore deposits, ancient mines and slag heaps are located.

Fig. 11.2. The gossan layer (consisting of iron oxides and other minerals) at Mitsero-***Kokkinopezoula*** mine.

Fig. 11.3. The Late Roman slag heap at Skouriotissa.

The Late Bronze Age

The Late Bronze Age in Cyprus was a time of growth, prosperity and emerging social complexity. The prosperity of the island is believed to have been based on the ever increasing trade with the Near East and the Aegean, a conclusion which is corroborated by the plethora of imported luxury goods and ceramics found in the settlements and cemeteries of this period and the use of raw materials, namely tin, gold, silver, and lead, which are not locally available. The most important Cypriot product that was exported in great quantities was of course copper.

Practically all excavated Late Cypriot sites have yielded artefacts related to the production of the metal (Kassianidou & Papasavvas 2012). They demonstrate new developments in smelting technology, such as the use of bellows (cat. no. 45) and tuyères (cat. no. 46) which greatly improved production (Kassianidou 2011a). After smelting, the copper was cast into ingots of standard shape and weight. Although different types of ingots were used in parallel during the Late Bronze Age, oxhide ingots (cat. no. 49) were the most common and widely distributed (Fig. 11.4) (Lo Schiavo ***et al.*** 2009). The earliest known examples have been found in Crete and date from the 16th -15th c. BC, while the latest examples date to the 11th c. BC and have been found in Sardinia. Initially, Cyprus, Crete, and Sardinia, which produced the highest number of sites with oxhide ingots, were thought to be possible production centres. Archaeological and geological evidence, however, indicated that Cyprus was the most likely source for the ingots, something that has been recently corroborated by provenance studies (Gale 2011, 214-218). Based on Lead Isotope Analysis, all known oxhide ingots, apart from the early ingots found in Crete, were most likely produced from Cypriot copper.

The largest concentrations of oxhide ingots were discovered in two shipwrecks off the coast of Anatolia. The first to have been discovered was the one off Cape Gelidonya which dates to ca. 1200 BC and was carrying one ton of Cypriot copper (Bass 1967). The most impressive, however, is the Uluburun shipwreck, which dates to ca. 1300 BC (Pulak 2008). This ship was carrying ten tons of Cypriot copper. Because of the enormous amount of metal, and the other raw materials the ship was loaded with, all of which had tremendous economic value at the time, it has been argued that it could only have belonged to a state ruler. Indeed, the best parallels for similar shipments are encountered in the diplomatic correspondence between the rulers of Anatolia, Egypt, ***Alashiya*** and the Near East. Of great interest are the eight letters sent by the king of

11.4

Alashiya to the Pharaoh of Egypt, discovered in the archives of Akhenaten's capital, Tell el-Amarna (cat. no. 153). In these letters, which date to the mid-14th c. BC, the king of ***Alashiya*** states that he has sent a total of 897 talents of copper (corresponding to 26 tons of metal) to Egypt (Knapp 2011, 250-251). The chronological span of this correspondence is thirty years at the most, fifteen years being more likely. Taking into consideration that the eight letters probably do not represent the whole of the correspondence exchanged between ***Alashiya*** and Egypt, then the amount of copper sent is even more striking. The Amarna texts are important for other reasons, too. In letter EA35 it is clearly stated that the copper was locally produced and that it was shipped directly from ***Alashiya*** to Egypt.

The importance of the copper industry for the Cypriot economy of the Late Bronze Age is shown indirectly by the need the Cypriots felt to place it under the protection of their gods. In Enkomi a male deity standing on an oxhide ingot was found (cat. no. 42) (Papasavvas 2011). Furthermore, on three four-sided bronze stands, the most characteristic objects of Late Cypriot metalwork (Fig. 11.5), ingot bearers are depicted in processions with others bringing dedications to a divinity, while miniature oxhide ingots, often bearing short inscriptions, have been interpreted as votive offerings (cat. no. 152) (Papasavvas 2009).

Copper production in the 1st millennium BC and later

The complex exchange systems of the Late Bronze Age came to an end in the 12th c. BC, as one after the other the Mycenaean and Hittite kingdoms, as well as the city states on the Levantine coast were destroyed (Ward & Joukowsky 1992). Although Cyprus must also have been affected by these

events, it never went through a 'Dark Age'. Excavations in Early Iron Age necropoleis, such as Palaepaphos-*Skales*, indicate that the elite of Cyprus enjoyed a high standard of living and still had access to exotic goods such as gold, which they deposited in their tombs together with significant quantities of bronze artefacts (cat. nos 60, 62, 63). This affluence can only have been based on the production and export of copper, which remained a valuable commodity even in the Iron Age. Indeed, based on the archaeological evidence from the mines and the slag heaps, in the Archaic and Classical periods there is a marked increase in the production of copper (Fig. 11.6) (Kassianidou 2012). Presumably much of this copper would have been exported as indirectly indicated by the few extant ancient sources, many of which are actually later in date. Local demand for metal would also have been significant. The metal would have been used to produce objects for display in the palaces, in aristocratic burials (cat. nos 234-239) and in sanctuaries but also to produce weapons and armour (cat. no. 233) for the armed forces.

By the Roman period copper production reached a truly industrial scale (Fig. 11.3). Thanks to Galen, the famous doctor who visited the island in AD 166 and briefly described his visit to the mines of Soloi in his books, we know that a *procurator* was appointed to control the mines, and that the labour force consisted of slaves (Kassianidou 2000). Recent archaeological research has shown that copper production stopped after the 7th c. AD (Kassianidou 2011b).

It was not until the 20th century that exploitation of the mineral resources of Troodos and large-scale mining were resumed. Cyprus' fame as a source of copper in Antiquity led modern prospectors from the US and Europe to come to the island looking for ore deposits which could be profitably exploited. When the mines were re-opened, modern miners came across, and thankfully mapped the remains of ancient galleries and adits, providing us with a record of ancient mines which are no longer preserved because, since the 1960s, ore deposits have been exploited by opencast mining methods (Fig. 11.6). They also collected several ancient mining tools such as shovels, ropes (cat. no. 44), baskets and ladders, which were preserved because of the burial conditions in the mines (Bruce 1937). As already in the Bronze Age, so indeed in modern times, the mining industry soon became one of the main sources of income for the island.

11.5

11.6

Fig. 11.4. The distribution of oxhide ingots around the Mediterranean.

Fig. 11.5. Four-sided bronze stand depicting an ingot bearer from Kourion (British Museum, GR 1920.1220.1).

Fig. 11.6. The modern opencast mine of Skouriotissa.

Harbours, navigation and sea trade

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Geography, winds and currents

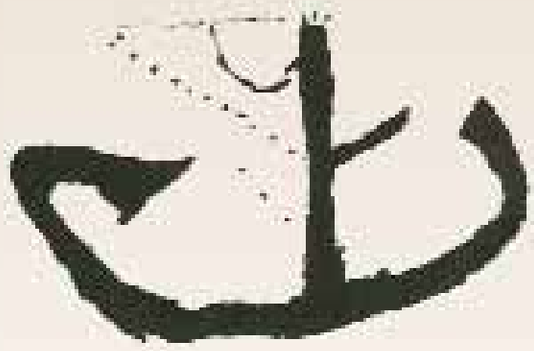
A ship that sails in the Eastern Mediterranean would find it very difficult to bypass Cyprus, the only large island in the Levantine basin and the third largest in the Mediterranean Sea. The prevailing winds of the area, blowing mainly from the west-northwest (Fig. 12.1), were ideal for the square-rigged ancient ships which sailed from the west and needed to have the wind abaft. Cyprus, located 65 km south of Turkey and 105 km west of Syria, was also visible and easily accessible from the surrounding mainland so it was always known to the local mariners as a landmark or as a necessary stopover. The sailing trip from the Levant and Egypt to the west, or even from the Levant to Egypt, was often difficult due to the unfavourable winds and it included either sailing close to the Cypriot coasts or stopping over at one of its harbours (Murray 1995, 38-43; Wachsmann 1998, 295-299). The adventure of Wen-Amun, an Egyptian priest who was sent to Byblos to acquire timber at the beginning of the 11th c. BC, informs us very well about similar incidents: when Wen-Amun finally managed to set sail from Byblos to Egypt, "the wind drove him to the land of ***Alashiya*** (Cyprus)..." (Simpson 1972, 45-53).

12.1

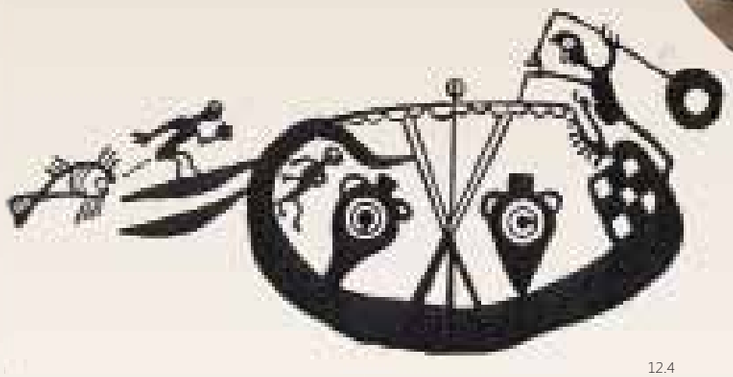
From seafaring foragers to copper merchants

The first human presence on Cyprus, documented from the 10th millennium BC at the site of Akrotiri-***Aetokremnos*** (Simmons 1999), is directly connected with maritime activity because Cyprus has been an island at least since the Miocene (5 million years ago). Its distance from the neighbouring mainland varied according to diverse geological changes of Levantine paleogeography; the estimated average crossing from the Levantine or Anatolian coasts would take about 30 hours on simple crafts (rafts or canoes) propelled by paddles. This early seafaring activity attested on Cyprus is in accordance with an increased mobility, known from the broader Mediterranean context: seafarers, well aware of the Mediterranean winds, tides and currents, were involved in repeated, return maritime undertakings and coastal explorations, probably carried out on a seasonal basis, to exploit varied resources (raw materials, salt, shellfish, fish and avifauna) (Knapp 2010, 84-104). For at least two millennia before the advent of farming (i.e. the 'Neolithic') but also well into that era, early seafaring fishermen and foragers continued the exploitation of Cyprus' coastal and marine resources, as we see from the remains of their temporary settlements that have been discovered at the sites of ***Nissi Beach*** (near Ayia Napa), Akamas-***Aspros*** and Akamas-***Alimman*** (Ammerman ***et al***. 2008).

Maritime connections with the neighbouring mainland have never ceased since, although evidence for systematic trade began only during the Bronze Age and in particular during the 2nd millennium BC. The Eastern Mediterranean then became a kind of epicentre in the ancient world, as seaborne trade was the spine of the international economy. Due to its rich copper, timber, agricultural resources and products, Cyprus was gradually established not only as a sailing stop, but also as a flourishing trading post on the most important sea routes. It must have been mariners, involved in such sea trade ventures, who engraved nineteen ships on the walls of the so-called Temples 1 and 4 at Kition (Fig. 12.2), or dedicated in that same structure more than 100 stone anchors, the most important piece of their ship's gear (Karageorghis & Demas 1985, 281-336) (for LBA anchors, see cat. no. 80).



12.2



12.4

Timber and shipbuilding

Thick forests covered Cypriot mountains, providing timber not only for copper smelting but also for shipbuilding. Already since the 14th c. BC, the king of Cyprus was sending timber, perhaps also ships, to the king of Egypt, as we learn from his letters found in Amarna in Egypt ("...and ships as many as you wish...", Moran 1992, 107-110: EA36) (cat. no. 153). Ships required major investments of labour, materials and wealth; the increased demand for bulk raw materials and other goods obtained from afar seems to have triggered refinements in shipbuilding technology during the LBA.

Although the ships or the shipyards of Cyprus have not survived today, archaeological finds and references in written sources document well that during the 1st millennium BC ships continued to play a significant role in Cyprus' economy and politics. The exceptional variety and number of a group of 53 clay ship-models, all dated from the Cypro-Geometric to Cypro-Archaic periods (cat. nos 78, 79), depicts in the most comprehensive way the fleets of merchantmen and warships that frequented the Cypriot seas. Their typological complexity suggests that the shipbuilders of the island were in a position to become familiar with almost all types of Mediterranean ships, situated as it was on the 'crossroads' of different kinds of influences from the Aegean, the Levant and Egypt (Basch 1987, 250).

12.3

The city-kingdoms of the island during the Archaic and the Classical periods took advantage of the valuable timber resources and the local shipbuilding tradition in order to build and maintain comparatively large fleet contingents, with which they even contributed to the Achaemenid navy: e.g. according to Herodotus (VII.90, 98) they gave 150 ships to Xerxes in 480 BC (Hauben 1987, 218). Later, Diodorus Sicilus in his ***Bibliotheca Historica*** (14.39) refers to Pharnavazos, who "sailing across to Cyprus, ordered the kings there to make ready a hundred triremes". The asset of timber and the island's tradition in shipbuilding also attracted Alexander the Great and his powerful successors, who confronted each other in naval battles for years (Michaelides 1996, 141). Arrian

Fig. 12.1. The wind-flow patterns of the Eastern Mediterranean (after Murray 1995, 40).

Fig. 12.2. Kition, Temple 4, ship graffito on the left slab of the altar (after Karageorghis & Demas 1985, 329, fig. 1A-B).

Fig. 12.3. The ancient ship-sheds of Kition.

Fig. 12.4. A merchant ship loaded with amphorae depicted on a Cypro-Archaic jug (British Museum, GR 1926.6-28.9).

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(*Anabasis Alexandri* II.22.2), describing the siege of Tyre, refers to the large Cypriot squadrons assembled by Alexander, whereas Theophrastos (*Historia Plantarum* 5.8.1) and Pliny (*Naturalis Historia* XVI.203) inform us that Demetrios of Macedon took 130 cedars from Cyprus for the masts of his largest battleships (elevens - *ἐνδεκήρεις*).

Under the Ptolemies, Cypriot shipbuilders are even known by name (Hadjiioannou 1980, 252-253): Pritios or Pritias was written on an amphora found in Paphos; and Pyrgoteles, son of Zoes, the naval architect who built the galleys rowed by twenty and thirty men respectively (twenties - "*εἰκοσήρεις*" and thirties - "*τριακοντήρεις*") was honoured by Ptolemy Philadelphos (285-245 BC), according to an inscription on a statue base, devoted to the temple of Aphrodite in Palaepaphos (Fig. 10.1). The reputation of Cypriot shipbuilders remained high, as Pliny (*Nat. Hist.* VII.208) attributes the invention of *'cercurum'*, one of the commonest merchant vessel types in the Hellenistic period, to them.

12.5

Harbours and shipyards

All Cypriot cities that had access to the sea maintained harbour facilities both for commercial purposes and as naval bases. The main harbours coexisted with havens, anchorages, and smaller harbours. Thus, a network of ports existed around Cypriot coasts, ready to shelter, supply and repair ships and boats, although the island is relatively poor in natural harbours. This fact combined with its strategic location, timber supplies and shipbuilding capacity, gave Cyprus an intrinsic maritime value throughout history.

From around 1600 BC, coastal urban centres at Enkomi, Kition, and Paphos were established as ports for exporting goods and mainly copper, a heavy industrial product. The archaeological record of the ancient Cypriot harbour installations is rather fragmented today (Leonard 1995) but suffices to explain why Cyprus was described as "Insula Portuosa" (Ammianus Marcellinus, XIV 8.14). Submerged breakwaters are still visible at Salamis, Kourion, Marion and Karpasia, whereas excavations at Kition-*Bamboula* brought to light one of the very few well preserved classical naval harbours in the Mediterranean (Fig. 12.3) (Yon 2006a, 129-142). Also, the harbours of Amathus and Paphos provide us with firm evidence of the large-scale public works that took place in Cyprus, in order to accommodate the large imperial fleets of the Hellenistic period.

Shipwrecks

Cyprus' increased and multi-level involvement in the complex exchange networks of the Eastern Mediterranean is clearly demonstrated by the cargo of three Late Bronze Age shipwrecks. Two of them were found on the coast of Lycia, on the sea route from Cyprus and the Levant towards the Aegean: at Cape Gelidonya, a Cypriot ship was wrecked, full of copper ingots and used bronze tools (Bass 1967); at Uluburun a royal shipment, full of raw materials and precious

12.6

objects, also carried copper ingots and pottery from Cyprus (Pulak 2008). The third shipwreck, excavated at Cape Iria, in the Argolid, Greece, is most probably representative of the cabotage that took place all around the Mediterranean coasts on small ships, which redistributed goods to regional trade networks; the Iria ship had a mixed cargo with goods from the Greek mainland, Crete and Cyprus (Phelps ***et al.*** 1999).

During the Iron Age, the maritime history of Cyprus was considerably enriched, especially from the Archaic period onwards, when the times favoured international commerce between East and West. Ships sailed frequently to and from Cypriot ports and harbours, transporting luxury goods and foodstuffs (Fig. 12.4). Many of these ships never survived the perils of the sea and, loaded with merchandise, were wrecked in the deep. Amphorae, the containers used for transporting liquids on ships (primarily wine and olive oil), were the commonest cargo of these merchantmen (cat. nos 117-120).

Two Archaic shipwrecks with Cypriot cargo found off Lycia (Greene ***et al.*** 2011) leave little doubt that Cyprus was exporting its goods following sea routes used since the LBA. Also, a small merchantman that was wrecked ca. 400 BC near the coast of modern Israel, at Ma'agan Mikhael (Kahanov & Linder 2004), gives us some idea of the complex trade mechanisms in which the island was involved; the vessel carried Cypriot amphorae and pottery together with schist stone from the Aegean.

In the seas around Cyprus itself, numerous amphorae from various regions of the Mediterranean (the Levant, Egypt, Asia Minor, the Aegean, the Black Sea, Italy, Spain, North Africa) have been discovered, all testifying to the range and prosperity of ancient seaborne trade on the island. More importantly, two shipwrecks with Aegean products have been investigated in the seas off Cyprus:

A merchant ship, wrecked north of Kyrenia, in about 300 BC, loaded with wine from Rhodes and almonds from Cyprus, was excavated in 1967-1969, during one of the most important underwater projects in the Eastern Mediterranean (Swiny & Katzev 1973). Thanks to the wooden hull's very good state of preservation, a full-size replica of the ship was built in 1985, known as Kyrenia II (Fig. 12.5).

In 2007, another shipwreck from the Aegean was discovered off the south coast of Cyprus, near Mazotos (Fig. 12.6). The ship, which sank sometime around 350-330 BC, was carrying approximately 800-1,000 amphorae from the island of Chios, full of one of the most prized Greek wines in Antiquity (Demesticha 2011). It is one of the very few of its kind currently being excavated in the Mediterranean and its investigation is expected to shed new light on ancient shipbuilding and seafaring, as well as on trade connections between Cyprus and the Aegean in Antiquity. Its excavation, still in progress, is the first underwater research carried out by Cypriot institutions: the Archaeological Research Unit of the University of Cyprus, in collaboration with the Department of Antiquities of Cyprus, and the Thetis Foundation.

Fig. 12.5. The Kyrenia II ship, during one of its experimental sailing trips.

Fig. 12.6. The Mazotos shipwreck (photomosaic by B. Hartzler).

Languages, scripts, and administration

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When the Ptolemies took control of Cyprus in 294 BC, Greek became the predominant language and its alphabet the script commonly used on the island (Fig. 10.1), setting an official standard that continued in the Roman period (cat. no. 142, Fig. 10.5) (Mitford 1980b, 1355). Still multiple languages and dialects of Greek (Karageorghis & Masson 1988), continued to be heard – as in earlier periods of Cypriot history – at ports, around cult buildings, and in some residences. The written record serves as the source for knowledge today about those languages and scribal habits.

In the Iron Age, particularly in the Archaic and Classical periods from the 7th through the 4th c. BC, surviving inscriptions and ancient written sources demonstrate that Cyprus was a multilingual society. Greek, found most widely, as well as Phoenician and an unreadable local language termed 'Eteocypriot' were used in residential, cult, funerary, and administrative contexts, revealing that people who spoke those languages lived and worked regularly on Cyprus. Other Semitic languages may well have been heard, especially when the Assyrian Empire sought tribute from Cypriot cities in the 8th and 7th c. BC. (Fig. 9.2). Similarly the languages of the Egyptians and Persians may have had some currency when Cyprus fell within their spheres of control in the 6th through 4th c. BC.

This diversity of expression must also have been characteristic of earlier periods, including the Late Bronze Age, when formal writing was first practised on Cyprus. Even though the Cypriot writing system(s) in the Cypro-Minoan script remain undeciphered (Hirschfeld 2010; Ferrara 2012), the variety of writing habits, formats, and tools suggest that those who could write brought Aegean and Near Eastern traditions together. Less frequent on Cyprus during the Late Bronze Age are readable inscriptions in cuneiform scripts (cat. no. 146), Hieroglyphic Luwian (cat. no. 145), and Egyptian hieroglyphs (cat. no. 110) on objects imported to the island. The correspondence between the King of *Alashiya* and the Egyptian Pharaoh found at Tell el-Amarna (cat. no. 153) was written in Akkadian on clay tablets. If those letters were written in Cyprus (see also Fig. 15.2), they attest to the use of a cuneiform script that otherwise is found mostly on imported cylinder seals on the island.

The shapes of Cypro-Minoan signs recall the also undeciphered Linear A, the script of Minoan Crete from which Linear B, which reads as Mycenaean Greek, derived its sign forms. Some of the earliest regular marking on Cyprus is found on ceramics. Incised and painted marks added to Mycenaean vessels find parallels with Cypro-Minoan signs, suggesting that Cypriot rather than Mycenaean merchants marked them in trade (Hirschfeld 2002). Whether these signs on vessels relate to their contents, perhaps oil in the case of a marked stirrup jar (cat. no. 150), their owners, or destinations is unknown. Marks stamped on copper ingots (cat. no. 49) may also relate to Cypriot signing systems. A great variety of objects bears single marks, such as a ploughshare (cat. no. 58); others preserve sequences of marks, as on a bronze bowl (cat. no. 138). Thought to be a syllabic script that probably includes some logographic characters, sometimes the format of the inscription begins to suggest possible content. For example, a bowl fragment listing signs followed by numbers may be an economic text (Fig. 13.1) (Dikaios 1971, 778, 888).

The method of inscription of the few surviving long Cypro-Minoan texts compares with Near Eastern cuneiform scripts that were punched rather than drawn in clay. For example, the signs on a fragment from a large two-sided text (cat. no. 147) were punched neatly into the clay when still wet. Some Cypro-Minoan inscriptions were formed instead by dragging a stylus, as in Aegean writing, usually when carved into a hard-fired clay surface such as on a pithos (cat. no. 137).

Cypriot metrological practices demonstrate a similar blending of systems for counting. A bronze lion-shaped weight filled with lead (cat. no. 151) at 158.9 g for example, is suitable for both Mesopotamian measurements, at 15 units of 10.61 g each, and Hittite systems used on Cyprus and in the Levant, at 20 units of 7.96 g each (Courtois 1983). A miniature bronze ingot (cat. no. 152) as a votive may have symbolized a full size ingot of ca. 30 kg, but it might instead have been used for measuring out smaller quantities of this valuable material.

Seals were used together with writing and counting. These small objects, usually made of stone, were worn as amulets

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and pressed into clay or wax to demonstrate the authority or responsibility of the owner. Cylinder seals are most characteristic of Cyprus during the Late Bronze Age (cat. no. 148), but by the end of the 13th c. BC, stamp seals in a variety of shapes increasingly were used instead (cat. no. 109, Fig. 13.2) (Smith 2012b). As in Mesopotamia and Syria, the repeated carving of a cylinder seal retained, removed, and added details, providing important evidence for how power was transferred and changed on Cyprus. At Kition, one carver reused part of an animal from an earlier scene to create a regal throne for a man who is approached by a suppliant carrying goats retained from another earlier carving (Fig. 13.3) (Smith 2012a). Storage pithoi, some almost two metres in height, were often marked with Cypro-Minoan signs or impressions of large wooden cylinders (cat. nos 149, 187).

In the Iron Age, the syllabic script of Cyprus continued to bear a resemblance to the linear signs of Cypro-Minoan. Undeciphered syllabic inscriptions in 'Eteocypriot', found in the region of the city-kingdom of Amathus, may preserve evidence for continuity in a native Cypriot language already in use during the Bronze Age (cat. no. 139). The Cypriot syllabary was used most often to write Greek, but also served to write Phoenician names. Speakers of both languages shaped the island's development from the end of the Bronze Age into the Iron Age. Bilingual texts in both the Cypriot syllabary and the Phoenician alphabet attest to the close association between speakers of Greek and Phoenician. A Phoenician dedication to Reshef Mikal that parallels

13.3

Fig. 13.1. Cypro-Minoan inscription on a bowl fragment from Enkomi, incised after firing (Cyprus Museum, Enkomi 1957 AR.I-4025, H. 6.5 cm).

Fig. 13.2. Late Cypriot IIIA stamp-seals from Episkopi-***Bamboula***, (a-b. Cyprus Museum, field no. S 8, H. 1.58 cm, and Mi 117, L. 1.27 cm; c. Kourion-Episkopi Local Museum, field no. S 3, H. 3.3 cm).

Fig. 13.3. Cylinder seal from a Late Cypriot III context at Kition (Cyprus Museum, Kition, Area I, well 17, no. 1118, H. 2.38 cm) (drawing, as seen in impression, by J. S. Smith).

a dedication recorded in the syllabary to Apollo Amyklos was found in the sanctuary of Apollo of Idalion. It aided Sydney Smith in his decipherment of the Cypriot syllabary in the 1870s (Fig. 13.4, Masson 1983, 246-248, no. 220, pl. XXXVII.2).

Instead of clay tablets, people writing in the syllabary employed waxed writing boards, preserved only when copied in a material such as bronze, as on the tablet found at Idalion (Fig. 9.4). Many surviving Cypriot syllabic inscriptions were carved in limestone, mainly for grave monuments or sanctuary dedications. Their style of engraving differs, some carefully marked with a clear and practised hand (Fig. 13.4) and others deeply and unevenly cut, but more prominent (cat. no. 140). The direction of writing also varied. Cypriot syllabic inscriptions often read from left to right. But many read from right to left, as do Phoenician inscriptions (cat. no. 143, Fig. 13.4). The kingdom of Kition and Idalion kept records in Phoenician written on *ostraka* (fragments) of stone (cat. no. 156) and ceramic. Variability also extended to coinage, with each kingdom minting its own (cat. nos 157-165, Fig. 14.1) (Markou 2011); these kingdoms came together for the first time only in the era of Alexander when they adopted his monetary system (cat. no. 166).

13.4

Egyptian inscriptions are found only on imported, usually faience, objects, such as an aryballos bearing the cartouche of a pharaoh (cat. no. 129) and a votive figure (cat. no. 144). Egyptian faience scarabs and other amulets were worn on necklaces and as parts of other jewellery (cat. nos 202, 203). The scarab and its simplified scaraboid shape became the prevalent seal shapes of Cyprus. They were carved out of soft and hard stones, some bearing Cypriot syllabic inscriptions (Fig. 13.5) in reverse that read properly only when impressed in clay or wax, as on sealings of papyrus documents.

During the Classical period, the context of writing took on an increasingly Greek profile even as the Greek alphabet was rarely used. Imported Greek vessels were marked in the syllabary with Cypriot names (cat. no. 141), including those who ruled city-kingdoms (cat. no. 154). Imported grave stelae of Greek marble, depicting youths, men, and women in poses similar to those found in Greece, bear epitaphs written in Cypriot characters (Fig. 13.6) (Masson 1983, 177-178, pl. XXIII, cat. no. 165).

When King Nikokles founded Nea Paphos at the end of the 4th c. BC, his use of both the Cypriot syllabary and the Greek alphabet on a dedication to Artemis Agrotera (cat. no. 155) heralded the Greek script that would become a standard of Ptolemaic rule (Fig. 10.1, cat. no. 288) from their capital at Nea Paphos. Even so, during the Ptolemaic period some continued to speak and write in languages such as Phoenician, as when a grandmother dedicated statues of three brothers at Idalion in 254 BC, calculating the year by looking back to when there was still an independent kingdom of Kition (Yon 2004, 88-89, cat. no. 82). Also the Cypriot syllabary continued in a more limited use (cat. no. 125); for example, dedications at the sanctuary of the nymphs at Kafizin bear syllabic inscriptions (Mitford 1980a; Lejeune 2009).

Ptolemaic rulers tightly controlled the economy of the island (Bagnall 1976, 38-79), including its coinage. Still, Ptolemaic coins often bear the marks of the Cypriot cities where they were minted (cat. nos 167, 168) (Nicolaou & Mørkholm 1976). It was not until the Roman period that Cypriot coins were minted once again, this time under the union of the

13.5

Cypriots (*Κοινόν Κυπρίων*), and circulated alongside other coinage (cat. nos 169, 170, Fig. 14.2) (Parks 2004). Although Greek continued as the official language, Latin served military purposes, as on milestones, and was used for some personal epitaphs (Mitford 1980b, 1355-1357). It was also displayed publicly, usually in bilingual inscriptions alongside Greek, as in AD 64/65 at Kourion when an inscription above the theatre's orchestra proclaimed that Nero was responsible for the structure's reconstruction (Mitford 1971, 204-207, cat. no. 107).

13.6

Fig. 13.4. Limestone statuette base with a bilingual inscription in Phoenician (at top) and Cypro-syllabic (at bottom) characters, ca. 375 BC (British Museum, GR 1872.8-16.84).

Fig. 13.5. Unpierced rock-crystal scaraboid depicting a youth with Cypro-syllabic characters (la-wa-ti-ri-so) spelling out a name (British Museum, GR 1896.2-1.157).

Fig. 13.6. Marble grave stele of Stasis, son of Stasioikos, ca. 400 BC, H. 94 cm (Marion-Arsinoe Local Museum, 1946/XII-28/1).

Coinage and economic politics

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The age of the local kingdoms: an autonomous royal coinage

The kings of Cyprus issued silver coins as early as the late 6th c. BC, as revealed by the Persepolis foundation deposit (Kraay 1976, 305). The earliest coin hoard discovered on the island, buried at the beginning of the 5th c. BC, consisted of local silver ***sigloi*** which cannot be attributed with certainty to a specific king or kingdom (Pilides & Destrooper-Georgiades 2008) (cat. no. 157 and Fig. 14.1a). This discovery reveals changes that took place in Cyprus during the Ionian Revolt (499-494 BC). Herodotus offers the genealogy of the kings of Salamis from the founder of the dynasty Evelthon down to Gorgos, who was actively involved in the revolt, but coin evidence does not correlate with the names given by the historian to Evelthon's successors (cat. no. 160), thus revealing our restricted knowledge of early Cypriot coinage. Often, the lack of coins with complete legends and the absence of complementary sources does not permit any further hypothesis on the attribution of the coins and on the history of the island but hoard evidence can be very helpful; the Larnaca hoard, buried around 480 BC (Destrooper-Georgiades 1984) and the Dali I and II hoards, buried around 425-420 BC (Price 1969), revealed previously unknown types and contributed to the attribution and dating of several coin issues.

Amongst the Cypriot kings that issued coins during the 5th c. BC, indicating their names and titles in Cypro-syllabic, Phoenician or, from the 4th c. BC, in Greek alphabetic script, some characteristic iconographical types should be mentioned: the lion at Amathus (cat. no. 162 and Fig. 14.1b), the bull and eagle's head (cat. no. 161) replaced by a flying, then by a standing eagle (Fig. 14.1c) at Paphos (Destrooper-Georgiades 2000a, 197), the heads of Aphrodite and Athena at Lapithos (cat. no. 158) and, in a rare series, the facing head of Athena wearing a very elaborate helmet issued by king Sidqmilk (Fig. 14.1d). The iconographic variety continues with the types adopted by the kings of Marion: the earlier issues attributed to king Sasmas and dated to the mid-5th c. BC represent on the reverse Phrixus clinging to the back of the ram while those of his successors, Stasioikos and Timocharis (cat. no. 163 and Fig. 14.1e), revealed by the Vouni hoard (Schwabacher 1981), represent on the reverse another mythological scene, that of Europe seated on a bull (Lacroix 1974). Likewise, the kings of Kition adopted a completely different iconography. While the earliest coins of Baalmilk I represented a seated lion on the reverse, from Ozibaal onwards (mid-5th c. BC) the kings represent Herakles assimilated with the god-protector of the local dynasty Melqart, and on the reverse a lion devouring a stag (Fig. 14.1f). At Idalion, the kings represent a seated sphinx and a lotus flower (cat. no. 159) but the only recognizable king is Stasikypros, the last king of Idalion mentioned in the famous homonymous tablet (Fig. 9.4), whose initial 'Sa' is placed on the obverse of his coinage (Fig. 14.1g). Idalion will cease to exist as an autonomous kingdom in the middle of the 5th c. BC because it will be conquered by Kition. This is testified by the inscriptions of the kings of Kition and mainly by the conclusion of the autonomous coinage of the kings of Idalion: by losing their independence, they lost their right to issue coins.

Despite such variations in iconography and coin legends, the autonomous coinage of the kings of Cyprus used a common local weight standard based on a ***siglos*** of ca. 11 g, divided in thirds, sixths, twelfths etc. (Picard 1994), that is not related with the Persian standard, even though the island was under Persian rule during the entire 5th c. BC (Destrooper-Georgiades 2000b, 233-238). In the 4th c. BC a new lighter weight standard, based mainly on didrachms of ca. 7 g, was used in parallel (this standard can also be observed in neighbouring areas of Cyprus, see Meadows 2011, 283), while coins in gold, for important payments, and bronze for everyday needs (Fig. 14.1h), were minted by several of the local kings. Contrary to the silver local standard, the gold coinage of the kings was aligned to the ***daric***, the Persian weight standard for gold; this gave the Cypriot coins a circulation privilege outside the borders of the island, most probably in the hands of mercenaries, and facilitated exchanges between gold and silver local issues (Markou 2011, 305).

The best documented event of the early 4th c. BC is the 'Cypriot War' between Evagoras I of Salamis (Fig. 14.1i) and his allies, and kings opposing his expansion plans, such as the kings of Kition, Amathus and Marion and the Persians who came to their help. The protagonists of these events, Evagoras I and the king of Kition, Milkyaton, issued gold coins for the first time in Cyprus to cover their needs for the payment of mercenaries. Although the issuing of gold was not systematic throughout the 4th c. BC, it seems that it was used by several kings as a complementary coinage to their silver issues (Markou 2011).

Fig. 14.1. The royal coinages of the kings of Cyprus (5th-4th c. BC):
a. Uncertain kingdom and king (Cyprus Museum, 2006/143.34);
b. Amathus, king Lysandros (Cyprus Museum, GC 228);
c. Paphos, king Stasandros (British Museum, CM BNK,G.1221);
d. Lapithos, king Sidqmilk (British Museum, CM TC, p.242.8.Pop);
e. Marion, king Timocharis (Cyprus Museum, VH 63);
f. Kition, king Baalmilk II (Cyprus Museum, VH 171);
g. Idalion, king Stasikypros (British Museum, CM 1902,0103.15);
h. Kition, king Milkyaton (British Museum, CM 1867,1109.38);
i. Salamis, king Evagoras I (British Museum, 1888,1103.5);
j. Salamis, king Pnytagoras (British Museum, CM RPK, p.111A.1.Bar);
k. Soloi, king Evnostos (Cyprus Museum, HC 93).

After the defeat of Evagoras I and the conclusion of the 'Cypriot War', the history of the Cypriot kingdoms is not well documented. Diodorus informs us on the involvement of the kings in the 'Satrapal Revolt' against the Persians in 351 BC, but only the dispute of Evagoras II and Pnytagoras (Fig. 14.1j) for the throne of Salamis is mentioned in detail. At Kition, king Pumayaton will rule for 50 years (362/1-312 BC) and will issue a coinage with the regnal year on the reverse, a novelty for Cyprus. The most important volume of gold coins was produced during his 30th regnal year (333/2 BC), when, according to ancient sources, Alexander the Great attacked Tyre with the help of the kings of Cyprus (cat. no. 164). The fact that the king of Kition issued in that specific year important amounts of money, in correlation with the knowledge provided by the ancient authors that Alexander after the victory at Tyre removed the (rich in copper) area of Tamassos from Pumayaton and gave it as a gift to his adversary, the king of Salamis Pnytagoras, suggests that Pumayaton used this money to provide help to his metropolis, Tyre, against Alexander (Six 1883).

It is not clear if the local kings continued to issue their proper coins during Alexander's rule in Cyprus (332-323 BC), but this is the first time in the history of the island that a common coinage is produced in the various mints, indicated by monograms or symbols (cat. no. 166) on the reverse of Alexander's coins (Newell 1915). After Alexander's death and down to 315 BC, the Cypriot kings will be divided between his ***Diadochoi*** (successors) in two adversary camps and will issue mostly gold coins (cat. no. 165 and Fig. 14.1k) to finance those fights. In the years between 312 BC and 310/9 BC, Ptolemy I will demolish the Cypriot kingdoms and kingship, as can be deduced from literary evidence and from the conclusion of the local autonomous coinage. Menelaos, the brother of Ptolemy, presented as ***strategos*** (general) of the island in the texts, after the death of the last king of Salamis, Nikokreon, will produce gold coinage in his name, following the local iconography. This coinage is the explicit testimony of Ptolemy's political propaganda in Cyprus; it marks the beginning of the Ptolemaic era, through the medium of coinage, attesting the obliteration of the local kingdoms and kingship (Markou 2011, 294-295).

The Ptolemaic era: a uniform royal coinage

After the brief conquest of the island by Demetrius Poliorcetes (306-295/4 BC), Ptolemy I included Cyprus in the Ptolemaic kingdom in 295 BC, where it remained for two and a half centuries down to 31 BC. The ***strategos*** was in charge of the issuing of the royal coinage although it is difficult to attribute to Cyprus the coinage of the first Ptolemies since it does not present specific signs that would indicate where it was minted (Davesne 1994); nevertheless the Ptolemies exploited the long experience of the local Cypriot kings in the minting of coins (Le Rider & De Callataÿ 2006, 63).

During the 3rd c. BC only four mints continued to issue Ptolemaic coins, mostly in silver and bronze but also in gold: Salamis, Paphos (cat. no. 167), Kition and, most probably, Amathus. The place of issue is apparent through symbols and monographs on the reverse of the coins: Paphos is indicated by the Greek letters *ΠΑ*, standing for *ΠΑΦΟΣ*, Salamis and Kition by the letters *ΣΑ* for *ΣΑΛΑΜΙΣ* and *ΚΙ* for KITION. Nea Paphos became the capital of the island in the early 2nd c. BC; the excavations at the House of Dionysos revealed minting activity on the island (Nicolaou 1990b). Although the Ptolemaic issues minted in Cyprus represent in their majority the head of the ruler and the eagle on the thunderbolt, other types such as the statue of Aphrodite are attributed to the mints of the island because of their iconography, proper to the island's cult (Lichocka 1986). The last coinage of the Ptolemaic era was minted by Queen Cleopatra VII (cat. no. 168).

Roman Cyprus: a provincial coinage

From the year 30 BC the Cypriot coinage became ***provincial***: it was produced in one of the provinces of the Roman Empire, it was intended to serve local needs and it reflected the 'romanisation' of the monetary system used in the island (Burnett ***et al***. 1992, 576; Parks 2004, 72).

This coinage has never been abundant and it was circulating with an important number of countermarked Roman coinages issued in other mints in the East (Amandry 1995, 14).

The first authority to issue coins in Cyprus during the Roman period was Augustus. He produced a limited coinage, whose attribution to Cyprus is mainly based on local findings at Kourion and Paphos (Amandry 1995). During the years of Claudius the '*Κοινόν Κυπρίων*' (the Federation of the Cypriots) appears for the first time on the provincial coinage of the island (Fig. 14.2) as responsible for the production of the bronze coinage (Parks 2004, 72).

The first silver tetradrachms in Cyprus were issued under Vespasian (cat. no. 169) together with bronze coins that represented on the reverse the years 7, 8 or 9 of the emperor's reign (AD 75-78). These coins are attributed with certainty to Cyprus on the basis of iconography and provenance that favours a Cypriot circulation according to the hoard evidence. The iconography of the reverse is also unique: while these coins represent on the obverse the laureate portrait of the emperor, they bear on the reverse either the cult statue of Zeus Salaminios (cat. no. 170), or the Temple of Aphrodite at Kouklia (Palaepaphos), an iconography that relates to the two major sanctuaries of the island and could represent the mints of Nea Paphos and Salamis (Burnett ***et al***. 1998, 261-266; Parks 2004, 86-96).

The passage of Trajan to Cyprus in AD 113 might have been the occasion for the issuing of a series of bronze coins destined to circulate to Cyprus, because of their local reverse types, but most probably issued in Rome or in an eastern branch of the mint of Rome (Amandry 1995). The coin issues of the following emperors down to the Severans do not exist or are very limited in Cyprus, but coins with overstrikes under Hadrian and Marc Aurelius are attested (Amandry 1995). The last group of coins issued in Cyprus with allusion to the Temple of Aphrodite and the '*Κοινόν Κυπρίων*' is dated to the Severan dynasty and is consistent with the prosperity of the island during their rule. The Cypriot provincial coinage will cease earlier than in the other eastern regions of the Empire with the last coinage being that of Severus Alexander (AD 222-235) (Parks 2004, 135).

14.2

Fig. 14.2. Bronze sestertius of Claudius (AD 41-54) minted in Cyprus with inscription "*ΚΟΙΝΟΝ ΚΥΠΡΙΩΝ*" in laurel wreath on the reverse (Bank of Cyprus Cultural Foundation, Numismatic Collection, 1964-01-01).

Cultural interaction through time

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The insular character of Cyprus and its proximity to Anatolia and the Levant have influenced its history ever since humans acquired the ability to navigate (Karageorghis 1992b); the island has benefited from the development of neighbouring civilizations but it has also contributed to their evolution. Several key moments of its history, from the earliest Neolithic settlement to the Ptolemaic period, which marked the entry of Cyprus into the 'globalized world' of the Hellenistic ***koine***, had wider repercussions and modified its future character.

The first settlers in Cyprus

Human presence is attested on the island as early as the 10th millennium BC (Akrotiri-***Aetokremnos***). The first permanent settlements date to the 9th millennium BC or earlier (Ayia Varvara-***Asprokremnos***, Ayios Tychonas-***Klimonas***, Parekklisha-***Shillourokambos***, Kissonerga-***Mylouthkia***) (Guilaine ***et al***. 2011; Peltenburg 2003; above, Chapter 5); the settlers brought new techniques (timber architecture, wells and storage silos, chipped stone tools), agricultural and farming practices (enclosures for sheep, goats, pigs), as well as social organization and reverence for the dead that reveal affinities with the Levantine mainland; obsidian from Cappadocia (cat. no. 71) arrived on the island (Guilaine ***et al.*** 1996, 164) probably through the established commercial routes between Anatolia and the Levant.

15.1

These Levantine affinities disappear later, and the local populations seem to evolve independently: by the 7th millennium BC, the organized settlement of Khirokitia has developed its own characteristics (Le Brun 1984; 1989b; 1994a; above Chapter 5), with architecture favouring circular house forms, which differs from Levantine traditions. But in the 5th millennium BC (Late Neolithic 'Sotira phase') newcomers arrive on the island introducing the technique of clay firing for the manufacture of containers embellished with designs painted in red on a light background (cat. no. 35). The new technique spread widely in Cyprus, thus substantially transforming lifestyle.

The mastership of metallurgy

After a period of obscurity, Cyprus appears to emerge from its isolation in the 4th millennium BC (Chalcolithic period, Chapter 6). Local ceramic traditions are maintained, but the distribution of sites and the architecture change; copper items appear now for the first time (cat. nos 52, 194).

Around 2400 BC, new populations, originating from the north, initiate a new cultural phase (the 'Philia culture') which marks the beginning of the Early Bronze Age (I-III). New cultural elements develop independently and acquire a distinct Cypriot character. Among the investigated sites (see Chapter 7), the Bellapais-***Vounous*** cemetery has yielded a specific range of pottery forms, on which cultural influences from the north are particularly clear, especially in the use of red polished surfaces instead of painted decoration; morphologically, the repertoire shows a preference for forms with rounded bases (Fig. 15.1). Architecture is also transformed; the plough appears (cat. no. 171), together with new methods of weaving and new domesticated animals (e.g. the donkey) (cat. no. 76). The newcomers are obviously attracted by the mineral wealth of the island (***Kypros*** = copper,

above Chapter 11) and, thus, under Anatolian influence copper mining develops to become a source of long-lasting prosperity.

Time of writing

In the 2nd millennium BC, the use of writing, the diffusion of copper, new pottery techniques and the emergence of cities constitute significant cultural markers which testify to the opening of the island to the outside world.

The use of script (Liverani 1990) shows the relationship of the island (***Alashiya***) with Egypt (Amarna archives, 14th c. BC: Moran 1987; Goren ***et al.*** 2004) or the Syrian coast (Ugarit texts, 13th-12th c. BC: Malbran-Labat 2004; Yon 2006b): tablets mention that copper was sent to the Pharaoh (cat. no. 153) or to the king of Ugarit who sends horses in exchange (Fig. 15.2). Written in Akkadian (the international diplomatic language, rendered in Mesopotamian cuneiform), those letters were composed in Cyprus by royal scribes, a fact indicating that ***Alashiya*** was integrated in a wider economic and political sphere of interaction. Within the island, however, texts (in local language?) were written in the 'Cypro-Minoan' script (still undeciphered), which relates to Linear A of Crete (Masson 1971; Olivier 2007) (cat. nos 137, 138, 147); its long period of use (16th-11th c. BC) indicates a profound cultural acquisition; it lies at the origin of the Cypriot syllabic script that remained in use until the 3rd c. BC (Masson 1961).

Copper mining continued to develop and the Cypriots became skilled in metallurgy (which may have been largely in the control of the religious authorities, cat. no. 42), and the trading of their products in the form of 'oxhide' ingots (cat. nos 49, 81). They supplied copper to the Mediterranean world and the Near East, as mentioned in the texts of Mari on the Euphrates, and indicated by such finds as an ingot from Qatna (at the edge of the Syrian Desert), the mould for an ingot from Ras Ibn Hani (Ugarit), ingot shipments in shipwrecks (Cape Gelidonya, Uluburun) and ingots from Sardinia.

15.2

Fig. 15.1. Three-necked Red Polished jug, Early Cypriot III period (end of 3rd millennium BC), (Cyprus Museum, 1933/1-31/1, H. 30 cm).

Fig. 15.2. Letter in Akkadian sent by the 'High Vizier' of ***Alashiya*** (Cyprus) to the king of Ugarit, ca. 1200 BC (Damascus Museum, RS 94.2447).

15.3

Pottery indicates foreign relations, already noticeable during the Middle Bronze Age through some Minoan imports (Kamares ware, cat. no. 93), and the adoption of foreign techniques – from northern Syria (Red Lustrous), Palestine (Palestinian Bichrome), the Egyptian Delta (Tell el-Yahudiyeh) in local workshops. In the Late Bronze Age (Chapter 8) the cosmopolitan character of the island becomes more pronounced. From the 14th c. BC, Mycenaean ceramic imports (from the Argolid, Miletus or Rhodes) increase (cat. nos 94-97, 186, 219); their abundance on the island in the 13th-12th c. BC has been taken to represent the arrival of Greek populations (a phenomenon known as the 'Mycenaean colonization' which has been related to the movement of the 'Sea Peoples'; details of this process still remain unclear). 'Mycenaean' pottery was also locally produced (e.g. 'Simple Style' or 'Rude Style') (Fig. 8.5) and distributed widely outside the island, from Ugarit to Tell Abu Hawam or Gaza (Leonard 1994).

Greek, introduced to the island in that period, would eventually become the language spoken by the majority of the population at the expense of the local language, which may have survived until the 4th c. BC ('Eteocypriot', cat. no. 139). The epic tradition relates the 'Greek colonization' to the foundation of Cypriot cities by Greek heroes of the Trojan War – Teucros at Salamis or Agapenor at Paphos – who obliterated the power of the local ruler Kinyras. The legendary kinship with Athens or Arcadia will play an important role in the collective consciousness of Cyprus during the Classical period as a basis for the spread of Hellenism.

The potter's wheel, which replaced the traditional manual process, was to profoundly transform the ceramic industry. Wheelmade pottery of the 11th c. BC is characterized by a new morphological repertoire based on the Greek heritage – even if some forms (bottles, jars, flasks) and techniques (Bichrome decoration) betray oriental influence – and would become the standard Cypriot ceramic product for over six centuries.

Cities appear on the coast; in the 13th c. BC Enkomi exhibits an organized town plan, with a defensive wall, temples and administrative buildings, which follow principles known from the cities of the Near East (Fig. 8.1), while stone architecture relates to Syria (Yon 2009); the exceptional presence of some burial vaults built under houses, like in Ugarit, confirms this relationship, but this was a tradition that did not survive on the island.

In the centre of international exchanges

The period between the 11th and the 8th c. BC is little known ('Dark Age'), and it has been assumed that there was cultural stagnation on the island, which was now more introvert. But the archaeological documentation of the 8th c. BC (e.g. the Salamis tombs, Karageorghis 1967; 1970a; 1973a; 1978) betrays a wealthy and vibrant society. Sovereignty over the island was claimed by the Assyrian kings: in 707 BC Sargon II erected a stele at Kition (Fig. 9.2) recording that he was the master of Cyprus (*Iadnana*), while the lists of Esarhaddon and Ashurbanipal at Nineveh (673 and 664 BC) mention ten Cypriot kings among the vassals paying tribute. Assyrian influence is particularly noticeable in sculpture, both on large-size male statues (Hermary 1989) and on small warrior figurines (Fourrier & Queyrel 1998). Around 550 BC the conquest of the Near East by Cyrus incorporated the island into the Persian Empire, to which the Cypriot kingdoms became tributary; some kings opposed the Persians (490 BC: Onesilos of Salamis and the Ionian revolt), while others provided them with war ships and troops in the Persian Wars (480 BC).

During the same period, Cyprus remained open to other cultural influences: Egypt, Phoenicia, Ionia, the Greek mainland, and the islands. As previously, the technical and artistic quality of Egyptian products explain the success of imported luxuries among elites, and the influence they exercised on local workshops (Fig. 15.3). As maritime trade brings the island closer to Phoenicia, Cypriot artists are actively involved in the development of Phoenician art: among the masterpieces of 'Cypro-Phoenician' style deposited in wealthy tombs of the period, certain items – e.g. metal bowls (cat. no. 134), or ivory items with motifs of

Egyptian inspiration (sphinxes, the winged sun disc) – were manufactured in Cypriot workshops. Besides markets for their exports, the Phoenicians found on the island a place to establish trading posts: in the 9th c. BC, during the Phoenician expansion in the Mediterranean, Tyre established a 'colony' at Kition, which would become a 'Phoenician kingdom' (Amadasi Guzzo & Karageorghis 1977; Yon 2004; 2006b).

In the Archaic and Classical periods, Greek cultural influence (from Ionia and mainland Greece) increased, especially in stone sculpture and the production of terracotta figurines (Hermary 1989; Fourrier & Queyrel 1998; Fourrier 2007). However, even if some Greek motifs (***kore***, ***kouros***) become part of the repertoire of local sculptors, other influences (Near Eastern, Egyptian) are also clearly visible and lead to the production of original types of artwork, such as the 'Hathoric' capitals, which were created around 525 BC at Kition and represented at Amathus, influenced by Egyptian prototypes and Greek criteria of sculpture (cat. no. 256).

In the 5th c. BC, Athenian political interests in the island become clear, as indicated for instance by the expedition of Cimon in 449 BC. Evagoras resumes the royal power at Salamis (Chavane & Yon 1978) and becomes the preferred partner and ally of Athens against the Great King of Persia. Based on his mythical descent from Teucros, Evagoras I claims Athenian kinship and this relation is proclaimed in various ways in the political and cultural sphere, as for example through a decree which appoints him a citizen of Athens, the erection of his statue in the Athenian Agora and the invitation of Greek poets, philosophers, musicians, artists, and sculptors (Fig. 15.4) to the court of Salamis. In the 4th c. BC, Isocrates in his oration ***Evagoras*** describes him as a model for the ideal ruler. Under this king, Salamis definitely becomes 'the most Greek of the cities of the island'.

Conclusion

Cyprus developed an original civilization, whose evolution can be traced over millennia. The island is often seen as a place of great strategic importance, a source of wealth due to its mineral or agricultural resources, a crossroads of major maritime routes which offered access to the external world; but it was also through the frequent arrival of new populations, who brought with them new techniques and practices, different tastes and foreign beliefs, that the island profited, assimilating new elements into local traditions and eventually creating the distinct characteristics of its own culture.

Fig. 15.3. Gold sceptre with cloisonné decoration from Kourion, 11th c. BC (Cyprus Museum, Kourion J.99, H. 16.5 cm).

Fig. 15.4. Head made of Pentelic marble from Salamis, early 4th c. BC (Cyprus Museum, Sal. 2-245, H. 31 cm).

Burial and society

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As archaeological excavations can usually trace only the terminal stage of burial processes, we are not in a position to know about most of the pre-entombment rites, including death announcement, mourning, body preparation and other relevant ceremonies of ancient societies. Moreover, the material remains found in tombs and cemeteries, analysed within different theoretical frameworks, can easily lead to conflicting reconstructions of past societies. Funerary ritual within a community can be regarded as a symbolic communication system, aiming to transmit social and cultural information to its members. Obviously, a symbolic system of the past can only be partially understood by our 21st century mental templates. Nevertheless, tombs and cemeteries remain prolific sources of important information.

Considerable parts of our knowledge about ancient Cyprus are based on burial and cemetery remains, mainly because of the longevity of the chamber tomb, a tomb type that was common in Cyprus from the 3rd millennium BC to the end of Antiquity. Apart from providing a safe underground shelter for human remains and accompanying goods, this type of tomb is relatively easy to discover. The chamber tomb was not used on the island before the end of the Neolithic period.

In Neolithic times the dead were buried in shallow pits within the limits of the settlement, either under the floor of the houses or in proximity to them. The body was laid in a contracted position, with the knees bent against the chest (Fig. 16.1). Accompanying gifts offered to the dead were usually artefacts of personal adornment (necklaces, pendants and other ornaments), tools, stone or ceramic vessels (cat. nos 216-218). Within the limits of one of the earliest settlements, that of Parekklisha-*Shillourokambos*, an adult human was buried in close proximity to a cat, which was laid face-to-face with the human. This find constitutes the earliest evidence for the domestication of cats, dating to ca. 7300-7200 BC (Vigne & Guilaine 2004; Vigne ***et al.*** 2004; Guilaine ***et al.*** 2011, 866). The deceased individual and the cat must have enjoyed a close relation in life, and it is possible that the cat, beyond its company, was valuable as a guard of the grain stock of these early agriculturalists.

Innovations in funerary ritual during the Chalcolithic period indicate important social changes. Gradually the burials are moved out of the habitation area and by the end of this period discrete cemetery areas are located outside the settlement. Increasingly, tombs are used successively for more than one inhumation, ritual becomes more complex and the first chamber tombs make their appearance (Fig. 6.4) (Peltenburg 2006).

In the Early Bronze Age, rock-cut chambers become the norm (Fig. 16.2), while pit graves – although present – seem to be less common (Georgiou ***et al.*** 2011). It should be kept in mind, however, that pit graves might be underrepresented in the archaeological record, as they are more difficult to trace. Very often, a chain of extramural cemeteries was established around Early and Middle Bronze Age settlements (Fig. 7.5). It has been proposed that these cemeteries might have been used as landmarks for the land claimed by the associated community (Georgiou 2007). This would be consonant with other archaeological evidence indicating privatization of agricultural wealth and surplus.

Exceptions to the above funerary norms were occasionally made for infants. A young child found buried in a storage jar, within the Early Bronze Age settlement of Marki, is one such example. Jar burials do not occur in Cyprus in earlier times but are relatively common in Early Bronze Age Anatolia. This is one of a series of indications suggesting that there may have been an influx of population elements from Anatolia during the Early Bronze Age (Webb & Frankel 1999).

A constant increase in the size of tombs and in the number of burials per tomb noted during the Early and Middle Bronze Age was followed by a decline in energy expenditure in tomb construction and chamber size in the Late Bronze Age (Frankel & Webb 2007). The tendency towards simplicity in tomb architecture was paired by more spectacular accompanying goods, which in a number of tombs were enriched by luxury goods imported from overseas.

16.1

16.2

Already from the end of the Middle Bronze Age, a considerable part of the tomb assemblages was related to personal ornamentation and toiletry. Small, slow-pouring vessels, most probably used for scented oil, were interred with the dead. These were either of local ceramic wares or of imported Mycenaean or Levantine ware (cat. nos 95, 97), glass and faience (cat. nos 106-108). Ivory vessels used for unguents (cat. no. 227) and small stone mortars, probably used for preparing cosmetics, are also found in tombs. Mirror-handles and combs of ivory (cat. no. 199) complement the perfume and make-up sets in some tombs. A copious array of jewellery (earrings, hair rings, finger rings, necklaces, toggle pins and diadems) made of gold, silver, bronze and other exotic materials (cat. nos 223-225), signifies personal adornment as a means of constructing individual and social identity. This jewellery shows a mixture of Near Eastern, Egyptian and Mycenaean influences.

A number of tomb assemblages denote the emergence of new dynamic social groups, such as traders and warriors. A set of bronze and stone artefacts – various forms of weaponry, belts and maces – denoting the presence of a warrior elite appear in tombs of the Middle Cypriot III-Late Cypriot I horizon (Georgiou 2011). This phenomenon of warrior burials coincides with the appearance of fortified buildings in the central and eastern parts of the island (Georgiou 2007, 472-475). It has been proposed that these fortificatons might have been part of a system of safeguarding the transportation routes connecting the cupriferous Troodos Mountains with the eastern coast, which acted as a mediator for copper exports to the east (see Chapter 8).

Traders were interred in their tombs accompanied by balance weights. These, usually found in Late Bronze Age I and II tomb assemblages, are mostly of elliptical or sphenoid shapes, made either of imported or local stone, or even bronze. Some of the bronze specimens have the form of animal (cat. no. 151) or even human figures. Bronze scale pans were found in tombs together with weights belonging to several different systems of measurement – Syrian, Babylonian or Anatolian (Keswani 2004, 137).

Vessels in peculiar shapes must have been part of the ceremonial equipment indicating rites of funerary libation. These include arm-shaped vessels of Red Lustrous ware, Minoan and Mycenaean conical rhyta and local imitations, zoomorphic rhyta of both local (cat. no. 221) and Mycenaean ware (cat. no. 96). The persistent presence of libation vessels in the tombs of the Cypro-Geometric period is one of many indications of cultural continuity during the transition from the Bronze to the Iron Age. Cultural innovations during this transitional period, such as the chamber tomb with a long passageway called ***dromos*** (a Mycenaean-inspired type), are indicators of an influx of Greek populations and other important social changes (Karageorghis 2002a, 117-140).

During the Cypro-Geometric and Cypro-Archaic period, the traditional local chamber tomb, carved in the bedrock, continued to be the prevalent type throughout the island. Nevertheless, during the same period a new type of built tomb appeared. An emerging social elite, probably related to the royal families of the city-kingdoms, used a monumental stone-built tomb type to highlight superiority in social status.

Fig. 16.1. Khirokitia, pit-tomb burial, Neolithic period.

Fig. 16.2. The chamber of Psematismenos Tomb 80, Early Cypriot I-II period.

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There is no immediate predecessor to the built tombs on the island or any exact architectural parallels, but in some of them there is evidence of Anatolian influence (Karageorghis 2002a, 193). Their peculiar characteristics seem to have been dictated by the nature of the funerary rituals. In the most spectacular examples, which were excavated in the 'royal' necropolis of Salamis, a comparatively small chamber built of ashlar blocks is approached by an exceptionally broad sloping cemented passageway or ***dromos*** (Fig. 16.3). An extravagant number of goods were deposited in these ***dromoi***, including ivory pieces of furniture, bronze cauldrons and masses of pottery (cat. no. 113). In some cases entire war chariots were drawn down the passage by horses that were then sacrificed on the spot and buried together with the rest of the offerings (Karageorghis 2002a, 157-173). The horses were found in their full bronze gear (cat. nos 234-236).

Actual chariots buried in the ***dromoi*** of tombs have been excavated in the most important city-kingdoms (cat. nos 237-239). During the same period terracotta chariot models appear both in tombs and sanctuaries (cat. no. 190), while the theme is depicted also on ceramics (cat. no. 188). The chariot is a persistent theme in funerary contexts, as indicated by war chariot depictions which appear already in Late Bronze Age tombs (cat. no. 186).

Eating and drinking utensils imported from the Aegean were deposited in tombs of the Cypro-Geometric and Cypro-Archaic periods (cat. nos 121, 122), revealing the lavish living habits of the Cypriot aristocracy. Wine amphorae from the Aegean and the Levant (cat. nos 117, 118), deposited in tombs with kraters and drinking cups, indicate the importance of wine consumption during funerary banquets.

During the Cypro-Archaic period, the upper social strata used stone tomb markers at ground level as an expression of monumentality. Such monuments include limestone lions and sphinxes which are used in cemeteries as guardians of the

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tombs (see cat. no. 228). During the Cypro-Classical period, funerary stelae influenced from Greek prototypes prevail. The same trend is apparent in funerary terracotta sculpture (cat. no. 242).

The use of stone sarcophagi for elite burials is a new feature appearing in the Cypro-Archaic and culminating in the Cypro-Classical period. Coffin-shaped or anthropoid sarcophagi were found in the necropoleis of both Kition and Amathus, two city-kingdoms with strong connections with the Phoenician world (Fig. 16.4) (Georgiou 2009a). A Phoenician cemetery excavated in Amathus, containing infant burials and adult cremations, has been paralleled with a cemetery with cremations (a ***tophet***) excavated in the Phoenician homeland (Karageorghis 2002a, 153). As inhumation is the normal funerary rite in ancient Cyprus, cremation indicates presence of a foreign population not assimilated in the local culture.

During the Hellenistic and Roman periods the local chamber tomb type evolves according to trends common in the rest of the eastern Mediterranean (Parks 1999, 238-240). A peculiar funerary architectural style, which transfers domestic space notions to underground rock-cut structures, was developed in Paphos, under the influence of Ptolemaic Alexandria (Fig. 16.5). Burial gifts attest to the high value of personal appearance and comfortable lifestyle of the ruling elite during this period (cat. nos 207-212). Stone and terracotta sarcophagi of a simple coffin-type are not uncommon, while a few stone sarcophagi with decoration in relief of superb quality are reserved for individuals of the highest social rank (Parks 1999, 259-264). Cemeteries with large chamber tombs that were established during the Hellenistic period remained in use until the 4th c. AD, when the ascendancy of the new religion, Christianity, imposed the abandonment of chamber tombs and the use of a new type of shaft tomb.

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Fig. 16.3. The ***dromos*** of Salamis Tomb 79, Cypro-Archaic I period.

Fig. 16.4. Kition western necropolis Tomb 128, sarcophagus B, Cypro-Classical period.

Fig. 16.5. Paphos rock-cut tomb with a peristyle around a rectangular courtyard, Hellenistic period.

17 Cult and ritual

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Evidence for cult and ritual in prehistoric Cyprus is rather elusive before the Middle Cypriot period. Neolithic, Chalcolithic and even some Middle Cypriot figurines of humans, particularly women, some of them naked and with clearly marked genitalia, or carrying infants (cat. nos 249-253), probably have symbolic or even religious connotations connected with human fertility (cf. Steel 2004, 99-106). As they were found in tombs and settlement contexts, however, they do not prove the regular performance of cult and religious rituals at a designated and functionally equipped cult-place or sanctuary for a specific deity, neither do some possibly cult-related find-assemblages of pottery and figurines at some settlement sites (cf. Steel 2004, 76-79; Peltenburg 1989).

The earliest possible evidence for regular cult in a sanctuary might be a famous Early to Middle Cypriot model from a tomb in Bellapais-***Vounous*** showing a possible ritual scene involving human figures and cattle in an open-air enclosure (Fig. 17.1). A contemporary plank-shaped model from a tomb in Kotsiatis can more securely be identified as a cult-scene in a sanctuary (cat. no. 246); bull images, such as the bull-heads on the three pillars of this model, are clearly related to cult from the Late Cypriot period onwards (cat. nos 42, 221, 247, 267) (Webb 1999, 216-219).

Actual sanctuaries are reliably identified from the Late Cypriot period onward through their distinctive architecture, equipment, and deposits of finds at various sites, e.g. Kition-***Kathari***, Idalion, Enkomi, Ayia Irini, Kouklia (cf. Steel 2004, 175-181; Webb 1999). Urban cult places, in particular, feature either monumental free-standing rectangular temples and halls in, or adjacent to, a courtyard or rooms and courtyards in larger building complexes. Hearths, benches, stone tables, slaughtering blocks, drains and wells suggest sacrificial and other ritual practices. Emblems of the cult or the deity came either in the shape of horns of consecration, adopted from the Aegean world, or natural boulders and stelae as aniconic cult images, also known in the Near East. Images on seals and bronze votive figures depict a male and a female deity or deities (cf. Karageorghis 2002a, 96-97, figs 192-194, 196). The god usually has some bull-related attributes, such as the Horned God with an Egyptian-style kilt (cat. no. 247), or the Ingot God with his horned helmet, standing on a copper ingot-shaped base (cat. no. 42) brandishing his spear. Such images are also known from images on Cypriot seals, but are equally well attested through Near Eastern seals and figurines. The same applies to the god´s female counterpart, depicted as a naked goddess, sometimes standing on an ingot-shaped base (Brown & Catling 1986, 35, pl. 13), to whom the numerous figurines of nude females with prominent genitalia (cat. no. 254; Karageorghis J. 2005, 182 fig. 211), mostly found in tombs, probably refer as well.

17.1

From the early 1st millennium BC until the Roman period over 230 sanctuaries are archaeologically attested either through distinctive architecture and equipment (altars etc.) or, more often, through thousands of votive figurines found in deposits or in nearby votive pits (cf. Ulbrich 2008). Inscriptions which identify the deity or deities worshipped are rarely found. However, deities can be identified through the types of votive figures they received: from epigraphically identified sanctuaries it is clear that goddesses received predominantly female figures (up to 90%), male deities predominantly male votive figures (see above) (90%), and divine couples a more even mixture of male as well as female figurines.

Greek literature and the great majority of dedicatory inscriptions in Greek, written in the local Cypro-syllabic script until and beyond the introduction of Greek alphabetic script at the end of the 4th c. BC, attest to the importance of the cult of Cypriot Aphrodite (cf. Karageorghis J. 2005). Greek and Roman poets as well as dedicatory inscriptions call her simply 'the goddess' or 'Kypria', or after her most celebrated cult-sites, 'Paphia', 'Golgia', 'Idalia', 'Amathusia'. These titles imply her universal and multifaceted powers and the ubiquity and predominance of her cult until Roman times. Other goddesses, such as Athena (5th c. BC), Artemis, Demeter, and Hera (4th/3rd c. BC) and Egyptian Isis, introduced under Ptolemaic rule in the Hellenistic period, had very few sanctuaries and were often worshipped together with Aphrodite (Ulbrich 2008). So were Ptolemaic rulers, queens and Roman emperors according to dedicatory inscriptions in her sanctuaries, e.g. in Paphos. In Phoenician dedicatory inscriptions from the 7th to the 3rd c. BC from Kition, Lapithos and Paphos she is identified with the similarly multi-faceted Phoenician goddess Astarte (cat. no. 143). Similarly, Greek Athena and Phoenician Anat were equated in Phoenician dedicatory inscriptions from Idalion and Lapithos (Ulbrich 2005). The actual cult for Cypriot and Phoenician goddesses on Cyprus seems to have differed little, as is also illustrated by the types of votive figures, including images of the goddess, they received in their sanctuaries. They are identical and draw on Aegean, Near Eastern, Egyptian but also local Cypriot image traditions or iconography (Ulbrich 2010; Karageorghis J. 2005 for further images): Aegean or Cretan is

17.2

the so-called 'goddess with upraised arms' since the 11th c. BC (Fig. 17.2) but Greek type images of Aphrodite, semi-nude or nude, are not attested before the end of the 4th c. BC (Ulbrich 2008; cf. Karageorghis J. 2005, 145, fig. 142) when Greek type images of Artemis become more common as well (cf. Hermary 1989, 411-418). From the 7th c. BC onwards and particularly in the eastern half of the island, figurines of the nude Near Eastern type Astarte figurines are very common (cat. no. 255), while the image of a pregnant goddess (Ulbrich 2010, 175-177, fig. 7.2; Karageorghis J. 2005, 145, fig. 139) is mostly restricted to city-kingdoms with strong Phoenician connections, particularly Kition, Amathus and Lapithos.

In few major city and palace sanctuaries, Kypris was represented by huge capitals, depicting the head of the Egyptian city and dynastic goddess Hathor (cf. cat. nos 256-257; Ulbrich 2010, 184-187, fig. 9.7), erected on stelae and serving as cult-markers.

Fig. 17.1. Possible sanctuary model from a tomb at Bellapais-***Vounous*** in Red Polished ware with humans and cattle in an enclosed precinct, Early to Middle Cypriot period (Cyprus Museum, V.T.22-26, Diam. 37 cm).

Fig. 17.2. Figurine of a goddess with upraised arms from a tomb at Kouklia (Palaepaphos), Cypro-Archaic I period (British Museum, GR 1899.12-29.1).

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The Cypriot type of the goddess with vegetal crown (cat. no. 264; Ulbrich 2010, 181-184, fig. 9.6), mostly from the fertile Mesaoria, identify Kypris as vegetation and agricultural goddess. Through the addition of a little nude Greek winged Eros, Kypris assumed the additional aspect of goddess of erotic love (Fig. 17.3). Carrying him on her arm she also appears as a mother goddess, and the same is true for depictions in which she is shown holding a naked infant on her lap or arm (Ulbrich 2010, 177-180, fig. 9.5). The combined vegetal and mural crown added the aspect of city-goddess, while she could also carry or be accompanied by a deer or kid, visualizing her as mistress of wild animals, relating her to the Greek goddess Artemis (Ulbrich 2008, 89-91, pl. 19).

Aphrodite's predominant role in Cypriot cult is also reflected by the fact that almost all urban sanctuaries and many extramural and rural sanctuaries can be attributed to her either by inscriptions or the types of votive figures she received as documented above.

Beside mighty Aphrodite, a great male god was worshipped in Cyprus called simply 'the god' in early Greek inscriptions, but later identified mainly with the Greek gods Apollo or Zeus. Phoenician dedicatory inscriptions from the same sanctuaries, mainly from Kition, Lapithos, but also from Idalion and Tamassos call him Resheph, Baal, Melqart and Eshmun, who, like their Greek counterparts Apollo or Zeus, are universal Phoenician weather-, city-, and healing-deities (Ulbrich 2008, 258-261). From the Hellenistic period onwards, when Cyprus was part of the Ptolemaic kingdom, the Egyptian deities Osiris, Serapis and Anubis are attested, as well as the Ptolemaic ruler cult (cat. no. 288). Roman imperial cult was more often linked to sanctuaries of Cypriot Aphrodite than to those of male deities, and all inscriptions to ***Theos Hypsistos***, the highest god who might be Zeus, are dated to the 2nd c. AD. The types of votive figures depicting the great Cypriot god from Archaic times onwards show the same curious adaptations and mingling of Near Eastern, Egyptian and Aegean influences with local traditions, changing through the centuries, as do images of Cypriot Aphrodite (cf. Sophocleous 1985; Hermary 1989). Thus, there are small to colossal images of the Egyptian god Bes (cat. no. 258), images of spear-brandishing Zeus

17.3

(?), a god with a club clad in a lion-skin (Sophocleous 1985, Taf. 7.1), the so-called Herakles-Melqart type (cat. no. 261), a god with ram-head or ram-horns enthroned on a sometimes ram-flanked throne (cat. no. 259), and from the 4th c. BC of Zeus and/or long-haired Apollo with eagle (Fig. 17.4) or lyre (cat. no. 263). In the Hellenistic period, the pastoral ram-headed god is replaced by images of a Cypriot type Pan, naked, with ram horns and pan-flute (Hermary 1989, 313-314).

In urban sanctuaries, Cypriot Apollo was sometimes worshipped as cult-partner of Cypriot Aphrodite, particularly in city-kingdoms with strong Phoenician connections, such as Kition or Lapithos, usually under a Phoenician name.

The god had separate sanctuaries mostly outside the city, such as the sanctuary of Apollo near the ancient city-kingdom of Kourion, but also many rural sanctuaries. There, he and Cypriot Aphrodite were often worshipped together as a divine couple taking care of all kinds of issues of their worshippers concerning human and vegetal fertility, childbirth, agriculture, animal husbandry, warfare, hunting etc. which can be deduced from other votive figures, as well.

Votive figures of votaries and offering-bearers, dedicated in Cypriot sanctuaries by the thousands from the Late Geometric to the Hellenistic period, are our best testimony of what cult and ritual in a Cypriot sanctuary included. Depicted votive offerings include wild and domestic animals, such as deer, sheep, goat, calves or bulls, birds (cat. nos 272, 283, 284) which were sacrificed, flowers, sprigs of leaves, and also cakes and bread (Karageorghis 2006, 124-126, figs 109-112).

Chariot groups and warriors (cat. nos 190-192, 273) as votive figures reflect the military aspect and protection of the deities.

Groups of ring dancers (cat. no. 177), some around a tree, and the numerous depictions of musicians, particularly tambourine, lyre or flute players (cat. nos 277-280, 285) attest to the role of music and dancing in ritual.

The sacrifice of the animals mentioned above is also attested by finds of cut animal bones from some sanctuary sites.

The archaeological and epigraphic evidence for cult and ritual in Cyprus from the Late Cypriot to the Roman period strongly reflects the adoption, adaptation and transformation of cultural influences from all neighbouring regions into a truly distinctive local island culture.

17.4

Fig. 17.3. Limestone statue of Cypriot Aphrodite with vegetal crown and naked Eros on her arm from a sanctuary near Golgoi, late 5th c. BC (Metropolitan Museum of Art, New York, 74.51.2464, H. 1.26 m).

Fig. 17.4. Limestone statue of beardless god (Apollo?) carrying an eagle (which in Greek art is usually a divine attribute of Zeus) from a sanctuary near Voni, late 4th-3rd c. BC (Cyprus Museum, E 511).

Aspects of personal styling and adornment

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The study of objects of personal adornment and styling can provide useful insights into past social practices related to the definition of individual or collective selves. Adorning the body represents an active process, through which people acquire and express various types of identity, from gender and age to social status and ethnicity (Colburn & Heyn 2008, 1). In ancient Cyprus, items of body adornment come mainly from tombs, where they were deposited as personal belongings or burial gifts. Scholars from a variety of disciplines have made serious efforts to explore their role in creating embodied identities, but a contextual approach is often missing, and in the absence of scientific data and a pertinent written record, their exact significance often eludes us.

The earliest known assemblages of personal adornment in Cyprus come from tomb deposits in Aceramic Neolithic Khirokitia; here necklaces of alternating ***dentalia*** (marine shells) and carnelian beads were placed on the neck of female individuals, and in one case of a child (Le Brun 2002, 27-29) (cat. nos 73, 218). The association of jewellery predominantly with females may suggest a distinct social status for women, expressed through body ornamentation (Mina 2011, 638).

Materials were also important. Carnelian, a semi-precious stone which is not native in Cyprus, indicates early contacts with the Levant and an early appreciation of ***exotica***. ***Dentalia***, on the other hand, comprise species which are still living off the coast of Cyprus. According to some scholars, marine shells, especially white ones (such as ***dentalia***), may have carried a variety of symbolisms, pertaining to fertility, regeneration, purity and health (Trubitt 2003, 261 with bibliography).

Such symbolisms might also account for the large numbers of ***dentalia*** found in Middle Chalcolithic tombs, some of which were restored as beads on necklaces composed of alternating cruciform human- and animal-shaped picrolite pendants (cat. no. 195). Picrolite, a soft greenish stone originating in the Kouris and Karyotis rivers (Xenophontos ***et al.*** 1992, 54), was exploited since the Epipaleolithic, but became the material ***par excellence*** for beads and pendants during the Middle Chalcolithic period (Peltenburg, Shortland & Tite 2006).

It was also used for making figurines with outstretched arms and a vaguely phallic, upturned head, represented in a bent-knee squatting posture (cat. nos 31, 250). That some of those figurines were worn as pendants is testified by the famous Pomos figure (Fig. 18.1). Moreover, the fact that several of those found in tombs bear signs of wear, suggests a function in life as well as in death (Goring 2006, 75-77). Various views have been expressed as to what such figurines might represent, among them charms or amulets functioning as magical aids to childbirth (a Campo 1994, 162; Bolger 2003, 102); however, their occurrence in burials of males and children seems to imply a much more complex range of meanings (Peltenburg 1992, 32; 2010, 52).

Copper jewellery makes its first appearance in that period (cat. no. 194), and the same is true for imported blue faience beads, the earliest found on a Mediterranean island so far (Peltenburg ***et al.*** 2006, 95, 168).

In the Late Chalcolithic period the production of cruciform pendants and figurines ceases. At Kissonerga-***Mosphilia*** spurred annular pendants in shell and bone make their appearance. This type of ornament is also known from the Eastern Aegean and Anatolia, where it was usually produced in precious metals and deposited in elite burials; its occurrence in Cyprus may, thus, reflect the presence of foreign people who were involved in trade and early metallurgy but who tried to maintain their identity through personal style (Kouka 2009, 35).

The major changes that mark the beginning of the Early Bronze Age (see Chapter 7) are also reflected by bodily practices. Copper-based toilet articles from tomb assemblages of that period include scrapers, razors and tweezers – some of them already introduced during the 'Philia facies' (Webb & Frankel 1999, 32) – i.e. artefacts that suggest increasing emphasis on personal grooming. The anthropomorphic plank-shaped figurines that appear at the same time provide further evidence for the use and display of bodily adornment (Karageorghis 1991a, 49-73). They have pierced ears, sometimes with multiple holes, most probably intended for earrings; although the clay originals rarely survive

(cat. no. 252), several metal examples of this ornamental type are known from excavations. Arsenical copper, bronze and electrum spiral earrings with a flattened extremity have been recovered from Tomb 6 at Sotira-*Kaminoudhia* (Swiny *et al.* 2003, 376-381, fig. 8.1, pl. 8.1d-e, with further bibliography on spiral earrings, variously described as hair-rings or hair ornaments); since electrum is a natural alloy of gold and silver, these items should be considered as the earliest examples of gold in Cyprus so far. Gold and copper-based earrings continue to occur in burial assemblages throughout the Early and Middle Cypriot period. Plank figurines are sometimes shown to wear multiple necklaces (cat. no. 193); the numerous picrolite and faience beads found in funerary contexts were probably parts of similar ornaments (cat. no. 196). Moreover, some plank figures feature two incised oblique lines, which are often described as 'arms' (Fig. 18.2) but could also be interpreted as pins (plain shaft) or toggle pins (pins with eyelets in the shafts), similar to those found in Cypriot tombs throughout the Early and Middle Cypriot period (cat. no. 197). Since those pins often occur in pairs, it has been suggested that they were used to hold the garment (Washbourne 2000, 99-104). However, the size of some toggle pins exceeds by far the need for fastening the clothing, making them an extravagant accessory. It is, therefore, possible that they were perceived as symbols of status, prestige and power, not unlike the numerous weapons found in the same tombs (cf. Marcus 1994, 11).

Differentiation in wealth and access to exotic materials (gold, silver, faience, glass, ivory and semi-precious stones) is clearly expressed through bodily adornment in Late Cypriot tombs (Keswani 2004, 128). Jewellery types include necklaces, bracelets, earrings, frontlets, mouthpieces, signet rings, toggle pins and hair ornaments, either imported as finished products or locally produced in materials acquired through maritime exchange. Prestige technologies such as granulation, filigree and later cloisonné enamelling, were also imported. The disposal of gold, a material rarely documented in the archaeological record of earlier periods, reached an apogee during the Late Cypriot period, revealing great wealth and a taste for luxury (cat. nos 198, 223-225).

18.1

18.2

Fig. 18.1. Chalcolithic cruciform figurine with pendant in the same form from Pomos (Cyprus Museum, 1934/III-2/2, H. 15.3 cm).

Fig. 18.2. Early Cypriot III plank-shaped figurine (Cyprus Museum, 1933/I-17/1, H. 29 cm).

18.3

Styling the body played a significant role in Late Cypriot elite image-construction, as it did in other Eastern Mediterranean cultures of that period (Demakopoulou 1997). Bronze mirrors, the first to appear on the island (Catling 1964, 224-229), and elaborate ivory mirror-handles (Fig. 18.3) and combs (cat. no. 199) occur in tomb assemblages at Enkomi, Palaepaphos and Kition. Ceramic vessels probably used for scented oils and unguents (cat. nos 83, 84), ivory, glass and faience toiletry containers (cat. nos 102, 106, 107, 227), stone mortars, pestles and bronze spatulae – items that may have been used for preparing cosmetics – suggest that perfume and make-up were important elements of personal ornamentation and perhaps prestige (Keswani 2004, 138).

Although the nature of trade may have changed after the 11th c. BC (Sherrat & Sherrat 1993, 362; Kassianidou 2012, 245), precious metals continued to be imported in Cyprus, as attested by the artefacts excavated at the Cypro-Geometric necropoleis of Lapithos, Amathus, Palaepaphos, Kourion, Salamis and Idalion. However, a noticeable feature of some of the gold jewellery of the time is its economy: as Goring has stressed, in Palaepaphos-*Skales* nearly all objects were made of a very thin sheet (Goring 1983, 422), allowing for the assumption that gold was not imported in abundance. The technique of gold- and silver-plated bronze, which continued to be used into later periods (Gjerstad 1948, 393), may also have been a consequence of economic necessity.

A novelty in garment fashion from the end of the Late Cypriot period was the D-shaped fibula – initially introduced from the Aegean – which replaced the pins used during the Bronze Age. It was usually made of copper alloys, although it also appears in gold and silver (cat. no. 201). It stayed in vogue until the 6th c. BC (Giessen 2001).

In the Archaic period, Cypriot workshops produced a range of elaborate jewellery strongly influenced by eastern prototypes. Oriental motifs such as volutes, lotuses, guilloches and winged figures were introduced (Nicolaou 1990a, 118). Votive statues and terracotta figurines, predominately female, indicate how jewellery was worn and displayed on the body (Laffineur 1991; 1994; Yon 1974; Sørensen 2002, 123-129) (cat. nos 135, 200, 264). The occurrence of personal ornaments on statues destined for public view in sanctuaries suggests that these objects were socially significant and highly symbolic. Some of this jewellery might have been offered to the gods, as an impressive necklace found at the Sanctuary of Aphrodite at Arsos implies (Fig. 18.4) (Pierides 1971, 27-28, pl. XV:1-3).

The monumental 'royal tombs' at Amathus, Kition, Kourion, Tamassos and Salamis offer a glimpse of the luxurious lifestyles of Cypriot elites at the time. As almost all tombs were wholly or partially looted, important information related to the personal adornment of this specific social group has been lost. However, the undisturbed context of a built chamber tomb found accidentally in 1998 in the western necropolis of Kition (Hadjisavvas forthcoming), a city ruled by a Phoenician dynasty, provides important evidence on jewellery typologies and personal ornamentation (cat. nos 202-203). It also provides the opportunity to address questions of cultural or possibly ethnic identity, as this lavish jewellery assemblage betrays strong Phoenician influences. Similar influences are detected on jewellery from cemeteries in the territory of Amathus (cat. no. 204).

Precious objects were not only destined as personal luxury or prestige items. They sometimes served as alternative forms of currency. We know that the Persians who ruled Cyprus from ca. 530 to 325 BC required tributary contributions of precious metals in the form of finished objects; four gold omega-shaped bracelets – which according to the Persian fashion were always worn in pairs – and two silver bowls from the Vouni Treasure, dating to the 5th or early 4th c. BC, reflect the characteristic Achaemenid style and taste for luxury, and may have been especially made for tributary purposes (Zournatzi forthcoming).

Even if these pieces of jewellery had not served as tributes, it cannot be doubted that the Classical Cypriot gold- and silver-smiths were influenced by Persian prototypes for the production of certain specimens. It might also be possible that jewellery with Oriental influence reached Greece via Cyprus. At the same time, there is a definite increase of Greek influence evident in objects associated with grooming, such as mirrors, strigils, probes, spatulae, etc. (Gjerstad 1948, 391-393, 420).

The jewellery of the Hellenistic period reveals new sources of inspiration and motifs, such as the 'Herakles knot', although

certain forms of the Classical repertoire still persist. Cypriot products seem rather simple when compared to the elaborate creations fashioned in other parts of the Hellenistic world; however, the main stylistic and decorative trends of the period are well represented. Among the various types of earrings found in burial assemblages, the most popular variant was the hoop-earring which ended in animal-heads (goats, swans or dolphins) and was threaded with beads of coloured glass or semi-precious stones (cat. no. 212). The use of dolphins in this kind of setting is very characteristic of Ptolemaic Egypt and Cyprus (Pfrommer 1990, 179). Dolphins have been considered as a symbol of Aphrodite, a possible allusion to her birth from the sea (***LIMC*** II, s.v. Aphrodite, 100-101, nos 977-986). Associated with Aphrodite may have also been earrings with pendants in the form of hovering Eros figures, often holding a torch. These popular motifs reflect among others changes in the approach to sexuality, which are also attested in the sculpture of the time (Stähli 1999).

The Roman jewellery of the first centuries AD is very simple. Gold earrings were made up of plain shapes, such as hoops, discs or balls, and necklaces consisted of a simple chain with a pendant (cat. no. 211). Gradually, during the following centuries, semi-precious stones were added to earrings and necklaces; this may have been related to the therapeutic qualities certain gemstones were reputed to have (Pliny, ***Naturalis Historia*** XXXVII). The trend was now to wear more necklaces, sometimes even four, as indicated by the tomb relief of a richly adorned woman, now kept in the Louvre Museum (Pogiatzi 2003, 189-190, no. 104). Some of the Cypriot types can also be identified on Fayum mummy portraits (Doxiadis 1995, 66-67, 79, figs 52-54, 74). Gold rings, which according to ancient authors were reserved for particular classes of people or special occasions (Stout 2001, 77-78), have been revealed in several Cypriot tombs.

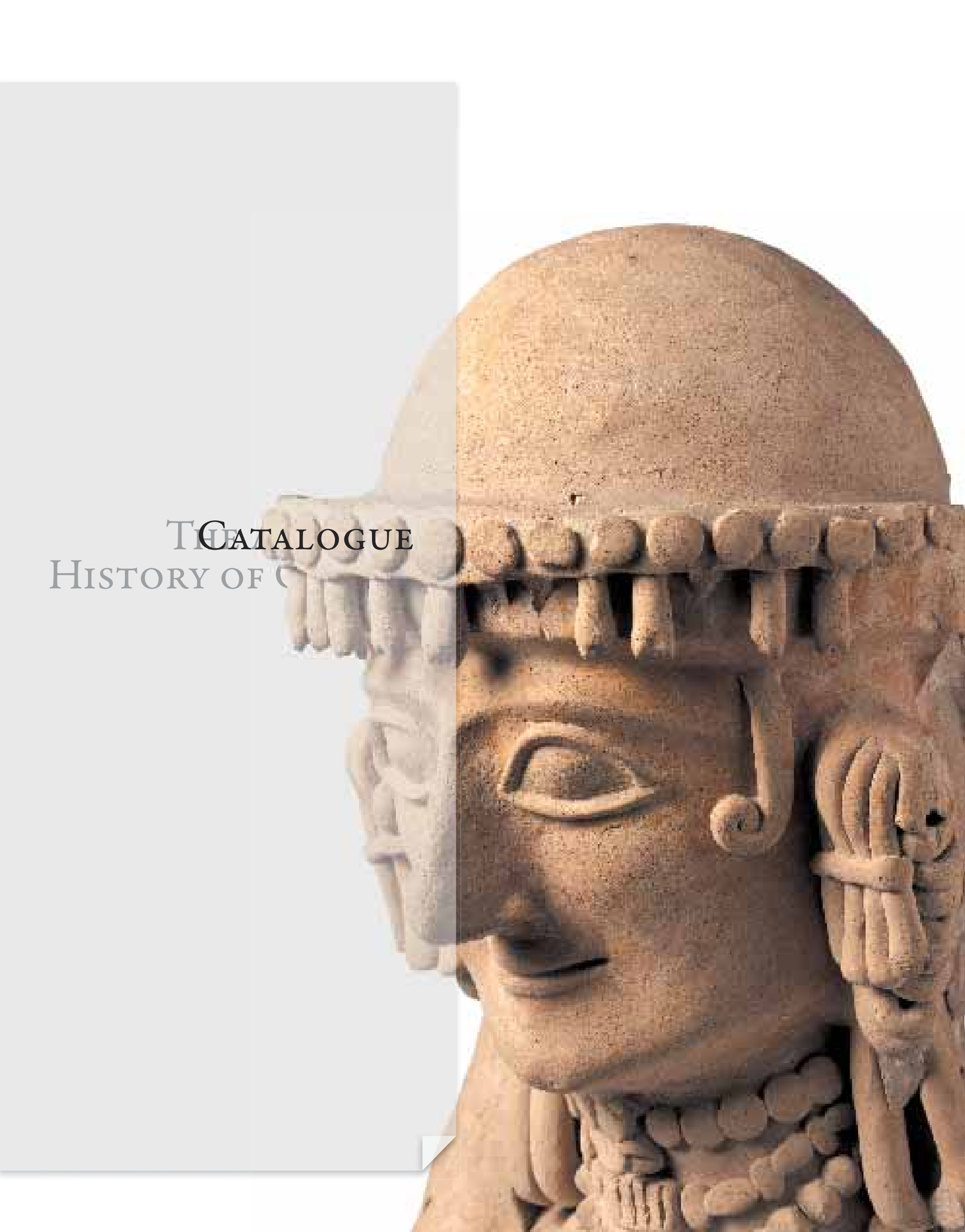
Jewellery played a prominent role in Roman and Early Byzantine society in distinguishing one's rank and social status. It projected the virtue and power of the ruler, as seen on the 6th c. AD mosaic of Justinian and Theodora in the church of San Vitale in Ravenna, where the ostentatiously adorned empress wears a necklace closely paralleled by the one found at Lambousa (Stout 2001, 88, figs 5.11, 5.17).

18.4

Fig. 18.3. Late Cypriot ivory mirror handle with carved scene of a battle between a man and a lion (Cyprus Museum, Palaepaphos-***Evreti*** T. 8-34, H. 22.3 cm).

Fig. 18.4. Necklace from the Archaic sanctuary of Arsos (Cyprus Museum, J 100).

Catalogue



1
Head of Cypriot Aphrodite with mural crown

Limestone
H. 12 cm; W. 6.2 cm; Th. 8.5 cm
Cypro-Classical II period (ca. 400-312 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1896-1908 C.282

This female head wears conical drop-pendant earrings and a crown in the shape of a summarily rendered towered city-wall, its back covered by a veil. Facial features, hair, and earrings reflect Greek Classical styles used in Cypriot sculpture until the Hellenistic period. The head had been chopped off a half life-size votive statue during destruction or abandonment of a site and continued to be used as a building block. The statue represented Cypriot Aphrodite herself, identified by her turreted crown as a city-goddess.

Females with mural crowns are well documented as an image type of Aphrodite first attested on coins, small and large-scale terracotta figures, and stone sculptures from the late 5th c. BC onwards. It became popular in the Late Classical and Hellenistic periods, particularly in the eastern half of the island. This statue was most probably originally dedicated to Cypriot Aphrodite in her main sanctuary at Idalion, on the summit of the eastern acropolis, well known and explored by the 1880s.

The head was given to the Ashmolean, together with cat. no. 5, in 1894 by the Oxford scholar and archaeologist J.L. Myres. The heads had been probably acquired at the village of Dali (ancient Idalion) or in Larnaca. Both sites were the focus of intense exploration and exploitation by local and foreign officials and by travellers since the first half of the 19th century.

REFERENCES: Unpublished; cf. complete mural crown in Hermary 1989, 416-417, no. 843 with images; for the type see Karageorghis 1998a, 138-143, figs 85a, 86, 87b, 93a, 210-211, fig. 159; Ulbrich 2010, 188, fig. 9.8, 192.

A.U.

2
Head of Artemis

Limestone
H. 5.7 cm; W. 4.3 cm; Th. 4.9 cm
Cypro-Classical II - Hellenistic period (ca. 400-200 BC)
Possibly from Idalion
Ashmolean Museum, ANTN. 287 CY

This head belongs to a small votive figure representing the Greek goddess Artemis, who can be identified through the highly stylized block-like quiver with arrows at the back of her head, known from more elaborate Artemis statuettes. The head shows Greek stylistic influence of the 4th c. BC, when the cult of Artemis is first attested by only 2-3 inscriptions from Cyprus, before becoming very popular in the Hellenistic period. Those relatively rare Artemis figures were dedicated in sanctuaries where, according to inscriptions, Cypriot Aphrodite had been worshipped before. As both goddesses were venerated as patrons of wild animals and hunting, they were conflated.

Having been registered at the Ashmolean already in the 1870s, the head most probably comes from ancient Idalion, where Sir Hamilton Lang had excavated a sanctuary at the foot of the eastern acropolis in 1868, finding at least one comparable but complete Artemis figurine with a similarly abstract depiction of quiver and arrows. In fact, this head might come from this very site, though most of the finds were given to the British Museum.

REFERENCES: Unpublished; cf. Senff 1993, 66, pl. 49a-c; Hermary 1989, 414, no. 840 with images; Karageorghis 1998a, 176-185 with images, particularly fig. 131.

A.U.

3
Head of a female votary

Limestone
H. 6.4 cm; W. 4.65 cm; Th. 4.3 cm
Cypro-Archaic II period (ca. 560-540 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.345

This full-faced head with bulging large eyes and narrow thin-lipped mouth was broken off an originally ca. 50 cm high votive statuette. The absence of any divine attributes (cf. cat. nos 1, 2) strongly suggests that it represented a female votary. Hundreds of limestone or terracotta statuettes of female votaries in different attires and styles were dedicated to sanctuaries of Aphrodite from the Cypro-Archaic to the Hellenistic periods.

The woman has her long hair covered in an Egyptian-style veil without folds; her ears are adorned with so-called ear-caps, a typically Cypriot accessory of Archaic female dress depicted in greater detail on larger votive statuettes in stone and terracotta. This headdress and style, attested by many Cypriot votive figures, might reflect some Egyptian stylistic influence adapted by local sculptors. In cases where the body of figures with this type of headdress is preserved, it is invariably clad in foldless long garments and shows the women carrying votive gifts, such as flowers or a bird.

According to the Ashmolean records, this head, together with cat. nos 4, 6-9, were "brought from Dali by Mr Henry Christy", a banker, enterpreneur and collector of antiquities, who travelled around the Eastern Mediterranean (including Cyprus) in 1850 and 1851. It must have been Christy who acquired, or even excavated himself, those artefacts and eight more heads at Dali (ancient Idalion). They were given to the Ashmolean by the Trustees of the Christy Collection in 1874, more than seven years after Christy´s death, while most of his prehistoric and antiquities collection was bequeathed to the British Museum.

REFERENCES: Ulbrich 2011, no. 1, fig. 1a-c; cf. Pryce 1931, 95-96, C 234, fig. 234, C 236, fig. 156; Hermary 1989, 328 no. 646, 332, no. 655; Karageorghis J. 2005, 164-165, figs 163-165.

A.U.

4
Head of female votary

Limestone
H. 11.3 cm; W. 6.85 cm; Th. 6.25 cm
Cypro-Classical I period (ca. 460-430 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.348

This head of a female votary statuette with oval face, heavy chin, large almond-shaped eyes, narrow mouth and slight smile, wears a Greek-type headdress or headscarf which is known as ***sakkos***. At its lower part there is a wreath of rosette flowers known also from diadems in contemporary Cypriot male and female votive sculpture. This type of headdress and the general style of the face show stylistic influence from Archaic Greek sculpture (6th c. BC). The missing body of this originally ca. 50-60 cm high statuette would have worn a Greek-style folded ***chiton*** and possibly a mantle, as known from fully preserved votary statuettes with ***sakkos*** who often carried flowers as votive gifts.

For the head's history of acquisition, see cat. no. 3.

REFERENCES: Ulbrich 2011, no. 2, fig. 2a-b; cf. Karageorghis 2002b, 163 no. 7; Hermary 1989, 359-360 nos 720-721, 724.

A.U.

1

3

2

4

5
Female or male head with wreath of leaves

Limestone
H. 8.5 cm; W. 6.6 cm; Th. 6.6 cm
Cypro-Classical I period (ca. 470-420 BC)
Archaeological context unknown, possibly Idalion
Ashmolean Museum, AN1896-1908 C.281

This head with its long hair falling down behind the ears and crowned by a wreath belonged to a votive statuette less than half life-size. As the preserved ear shows no signs of earrings typical for females, this statuette most probably represents a beardless male votary. This can be supported by the fact that a wreath of leaves on a bare head was much more common – but not exclusive – in statues of male votaries, clearly identified through their dress if the body is preserved. Long hair, attested for male as well as female votary representations, is more common in the Archaic period down to 500 BC, but becomes less common for males in the Classical period.

For the head's history of acquisition, see cat. no. 1.

REFERENCES: Unpublished; cf. Hermary 1989, 136, no. 264.

A.U.

6
Head of female votary

Limestone
H. 6.45 cm; W. 4.35 cm; Th. 4.3 cm
Cypro-Classical II – Hellenistic period (ca. 320-250 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.346

This head of a female votary statuette shows a broad squarish face with strong wide chin, small deep-set hollow eyes under drooping eyebrows, and straight, full-lipped mouth with traces of red paint. The long hair is arranged in thick twisted strands (melon-coiffure) pulled back in an invisible bun at the back of the head, which is covered with a foldless veil with traces of red paint along the hem. The woman wears spherical bob-earrings, visible only on the right ear. The style of the head and the type of earring betrays influences from very late Classical Greek styles. In view of the few fully preserved statuettes of this type, the missing body of the woman would have looked like cat. no. 9.

For the head's history of acquisition, see cat. no. 3.

REFERENCES: Ulbrich 2011, no. 8, fig. 8a-b; cf. Decaudin 1987, 107-108 no. 51, pl. 43.

A.U.

7
Head of female votary

Limestone
H. 8.1 cm; W. 4.5 cm; Th. 5.3 cm
Hellenistic period (ca. 300-250 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.340

This head of the so-called 'impressionistic style' of the 3rd c. BC shows an egg-shaped face with a high wide forehead and highly stylized or abstract facial features, such as deep-set hollow eyes, straight nose, narrow, slightly smiling, small-lipped mouth with traces of red paint, and pointed chin. A veil covers the woman's head, including the ears, with folds indicated at the sides, while her hair is pulled back into a bun rendered flat at the back of her head. The body would have looked like the headless statuette cat. no. 9.

For the head's history of acquisition, see cat. no. 3.

REFERENCES: Ulbrich 2011, no. 12, fig. 12a-b; cf. Hermary 1989, 376, no. 764.

A.U.

8
Half life-sized head of a veiled female votary

Limestone
H. 12.6 cm; W. 8.3 cm; Th. 9.25 cm
Cypro-Classical II / Hellenistic period (ca. 320-250 BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.337

This finely rendered head of a female veiled votary shows an oval face with wide forehead and narrowish chin, small almond-shaped deep-set eyes, straight well-proportioned nose, a straight, delicate narrow mouth with traces of red paint preserved on the lips, finely rendered hairstrands around the face pulled back, and folds indicated in the veil. The crown of the head has been chopped off straight, probably at excavation. Stylistically the head shows influence of late Classical Greek sculpture, possibly even of Greek-influenced royal female portraiture in Ptolemaic Egypt, which firmly ruled Cyprus from 294 BC onwards. The body of this figure with her mantle pulled over her head would have looked like cat. no. 9.

For the head's history of acquisition, see cat. no. 3.

REFERENCES: Ulbrich 2011, cat. no. 7, fig. 7a-b; cf. Karageorghis 2002b, 207, no. 267; Connelly 1988, 36-37, no. 3, pl. 12, figs 42-45; Hermary 1989, 377, no. 767.

A.U.

9
Headless statuette of female veiled votary

Limestone
H. incl. plinth 24.8 cm; W. body 7.9 cm; W. base 8.9 cm; Th. body 4.15 cm
Hellenistic period (3rd c. BC)
Idalion, archaeological context unknown
Ashmolean Museum, AN1874.349.a

The woman stands with her feet apart on a wide plinth, clad in a long finely folded Greek undergarment (***chiton***) or tunic. She wears her mantle (***himation***) pulled over her (missing) head and both shoulders, hanging down to her knees. She pulls its hems together across her chest with her right hand. Her left hand grabs and lifts the ***himation*** folds beside her body. The back side of the flat, almost plank-shaped body is totally unworked and shows the chisel marks of the sculptor; with the plinth so shallow, the figure cannot stand alone, but must have been attached to a larger base or propped up against a wall or offering table. This type and style of garment and gesture is derived from Greek Hellenistic sculpture and dominates statuettes and statues of female votaries in Cypriot sculpture in the Hellenistic down to the Roman period.

For the statuette's history of acquisition, see cat. no. 3.

REFERENCES: Ulbrich 2011, no. 14, fig. 14a-c; cf. Pryce 1931, 122-123, C 362, C 364, C 365 fig. 195; Karageorghis J. 2005, 167, figs 169, 171.

A.U.

5

6

9

7

8

10
Small flask

Clay (Red Polished IV or Red Slip ware)
H. 10.7 cm; Diam. 6.5 cm
Middle Cypriot III period (ca. 1725-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1904 C.7

This small Red Polished or Red Slip flask or bottle was crudely made by hand, i.e. not on the potter's wheel. It has a flattened piece of clay attached as a handle between the neck and shoulder of the ovoid body, and a slightly curved base. The clay is light orange-brown and gritty, and the whole vessel is covered with a matt red-brown slip. Red Polished ware was produced in Cyprus during the Early and Middle Cypriot periods, the polishing almost disappearing at the end of this period. This flask was most probably made in Kalopsida and used as a container with a stopper of organic material inserted into its round mouth.

The site of Kalopsida was systematically explored by the Oxford archaeologist J.L. Myres for the Cyprus Exploration Fund in 1894. Myres excavated 31 Early to Middle Cypriot tombs retaining all finds and keeping detailed records; he also investigated the associated settlement by picking up artefacts visible on the surface. The finds from Kalopsida were shared between the Cyprus Museum Committee, the Ashmolean and the British Museum. Cat. nos 10-17 were all found in Tomb 11. Despite their humble appearance, such artefacts give a vivid picture of life, death and material culture in an inland settlement of the Middle Cypriot period. Most of them were probably used in daily life before being deposited in tombs, but some might have been made exclusively for use in funerary rites or as burial gifts.

REFERENCES: Frankel 1983, 95, no. 575, pl. 28; Åström 1966, 19, C.7, pl. 6, fig. 10, row 1.2; Myres 1897, 140, fig. 4.27; for Kalopsida Tomb 11, see Åström 1966, 18-22; for the use of artefacts found in tombs, see Steel 2004, 139-142; Keswani 2004, 74-78.

A.U. & J.W.

11
Small hemispherical bowl

Clay (White Painted V ware)
H. 6.1 cm; Diam. 10.8-11.6 cm
Middle Cypriot III period (ca. 1725-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.50

This irregularly shaped, hand-made hemispherical bowl has a raised handle in the form of a wishbone. It is made of buff clay and covered with a matt yellowish slip. Its decoration in matt grey-brown paint consists of two horizontal zigzag lines framed and separated by pairs of straight lines below the rim and four equidistant groups of seven parallel vertical lines on the body, crossing on the base. The inside of the bowl is undecorated. The elaborate external decoration on this and most comparable White Painted and the later White Slip so-called 'milk-bowls' suggests that, when not in use, they may have been hung like an ornament from a wall by the handle, with the decorated underside fully displayed. The small size of this piece suggests that it was a drinking cup.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 95, no. 877, pl. 28; Åström 1966, 19-20, C.50, pl. 6, fig. 10, row 3.1; Myres 1897, 140, fig. 14.17.

A.U. & J.W.

12
Miniature juglet

Clay (White Painted IV String-Hole Style ware)
H. 8.45 cm; Diam. 4.5 cm
Middle Cypriot III period (ca. 1725-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.59

This hand-made miniature juglet has a squat biconical body supported by three knob-shaped feet, a tall cylindrical neck and a tubular spout with a lateral mouth. It has a vertical handle from neck to shoulder, and three vertically arranged string-hole projections, two at the sides of the neck and one in the front. These string-hole projections are quite common on White Painted ware vessels and have given this locally produced pottery the name White Painted String-Hole style. Small White Painted juglets were traded through the then well-established copper trade network between Cyprus, Egypt, Syria and Palestine. This juglet was made of buff clay and decorated in matt dark grey paint with straight and wavy lines around the neck and two bands of crosshatched triangles on the body above zigzag lines.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 95, no. 880, pl. 29; Åström 1966, 20, C.59, pl. 6, fig. 10, row 2.4; Myres 1897, 140, fig. 4.14; cf. Karageorghis & Baboula 2009, 33 no. 17; for the trade of White Painted pottery, see Steel 2004, 135, 143.

A.U. & J.W.

13
Small flask/bottle

Clay (White Painted IV-VI Cross-Line Style ware)
H. 9.8 cm; Diam. 7.1 cm
Middle Cypriot III period (ca. 1725-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.46

This hand-made, bulbous pear-shaped flask or bottle has a short, narrow tubular neck framed by two opposed string-holes or lug-handles. It was made of greenish-white clay, coated with a thin slip of the same colour and decorated in matt dark grey-brown paint with multiple intersecting groups of four parallel lines on the body and parallel horizontal lines on the shoulder and neck. The mouth of the vessel is broken off. The decorative scheme, known as the Cross-Line style, is particularly common in eastern Cyprus, although also found elsewhere on the island. The narrow neck and small size of this vessel suggest that it functioned as a container for small amounts of liquid.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 95, no. 879, pl. 29; Åström 1966, 19, C.46, pl. 6, fig. 10, row 1.4; Myres 1897, 140, fig. 4.4.

A.U. & J.W.

10

12

11

13

14
Juglet

Clay (Black Slip II-III ware)
H. 11.9 cm; Diam. 7.2-7.8 cm
Middle Cypriot III period (ca. 1725-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.17

This handmade juglet has a globular body with flattened base, a tall slightly concave neck, a round mouth and a vertical strap handle from the middle of the neck to the shoulder of the vessel. It was made of buff clay with a now worn black slip applied in clearly visible brush-strokes. The vessel is decorated on the body with parallel vertical zigzag lines and straight interrupted lines executed with a three-toothed incising tool. Such tools were introduced into the ceramic industry in Cyprus in the late Middle Cypriot II or early Middle Cypriot III period and led rapidly to a loss of complexity and diversity in decoration and a reduction in the number and variety of motifs.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 95-96, no. 883; Åström 1966, 19, C.17, pl. 6, fig. 10, row 1.1; Myres 1897, 140, fig. 4.1; on the use of the multiple incising tool in Cyprus see Frankel & Webb 2007, 103-106.

A.U. & J.W.

15
One-handled cup

Clay (Plain White Wheelmade ware)
H. 5.4 cm; Diam. rim 9.2 cm
Late Middle Cypriot III – Late Cypriot IA period (ca. 1650-1500 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.34

This one-handled, thin-walled carinated cup with everted rim is made of hard-fired, gritty reddish-brown clay and coated on the exterior with a thin, only partly preserved white slip. The interior is not slipped. Unlike most Middle Cypriot and much Late Cypriot pottery, it was made on the potter's wheel, a technique introduced toward the end of the Middle Cypriot period and used more frequently in the Late Cypriot period. This small drinking cup may have been used in the burial ritual or perhaps belonged to the deceased during his or her lifetime.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 96, no. 887, pl. 29; Åström 1966, 19, C.34, pl. 6, fig. 10, row 3.2; Myres 1897, 140, fig. 4.16; cf. Crewe 2007, 182, no. 4519, fig. A1.9.1.

A.U. & J.W.

16
Spindle whorl

Clay (Black Polished ware)
H. 3 cm; Diam. 3.8 cm
Middle Cypriot to Late Cypriot period (ca. 1900-1600 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.112.a

This biconical spindle whorl of buff clay with a polished black slip is decorated with incised parallel angled lines. Black Polished ware was produced in Cyprus during both the Early and Middle Cypriot periods but was most common in Middle Cypriot times. Similar biconical spindle whorls have been found in many tombs and settlements. Their presence reflects the importance of textile production in Cypriot households. This is further supported by the recovery of terracotta model spindles and clay loomweights from Early and Middle Cypriot tombs and settlements (cat. nos 39-43). Black Polished ware was also used to produce terracotta models and small incised vessels and is particularly common at Dhenia, which was a major manufacturing centre for this ware in the Middle Bronze Age.

For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Crewe 1998, 113, T11/112A, type IIa3, fig. A2.29; Frankel 1983, 95, no. 882, pl. 29; Myres 1897, 140, fig. 4.15; Åström 1966, 20, C.112a, pl. 6, fig. 10, row 1.6; 1972a, 155; cf. Frankel & Webb 2007, 126-127, fig. 6.7.

A.U. & J.W.

17
Whetstone

Schist?
L. 6.35 cm; W. 1.6 cm; Th. 1.15 cm
Early Cypriot to Middle Cypriot period (ca. 2100-1650 BC)
Kalopsida, Tomb 11
Ashmolean Museum, AN1896-1908 C.130

Rectangular whetstone with flat faces, narrowing toward the top, below which is a biconical perforation. These objects are typically made from hard abrasive stone and occasionally found in tombs together with metal knives. They were clearly used as whetstones, to sharpen metal blades. They first appear in the Early Cypriot period and continue with little change in form through the Middle Cypriot period.

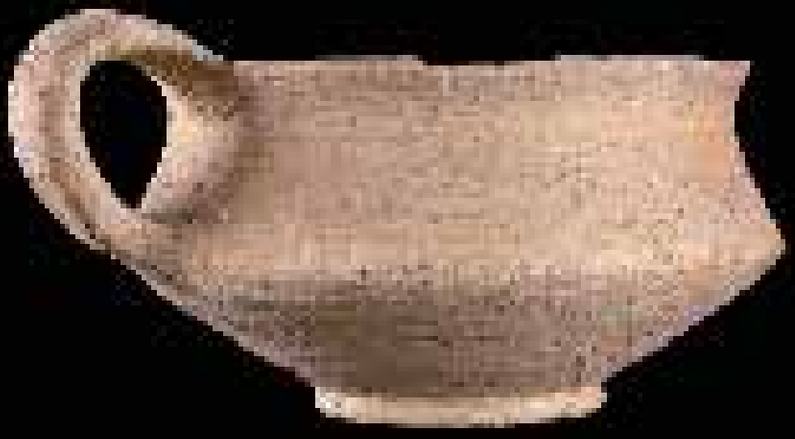
For the excavation of Kalopsida Tomb 11, see cat. no. 10.

REFERENCES: Frankel 1983, 96, no. 888, pl. 29; Åström 1966, 20, C.130, pl. 6, fig. 10, row 2.5; Myres 1897, 140, 144, fig. 4.13; cf. Stewart & Stewart 1950, 126, no. 35, pl. Cla, bottom row left.

A.U. & J.W.

14

16



15

17

18
Pine fossil

L. 13 cm; W. 10 cm; Th. 6 cm
3-5 million years old
Western Mesaoria valley
Cyprus Geological Survey, 1

This fossil is a partly lithified pine cone that is believed to be around 3-5 million years old. It fell from a pine tree and made its way into a river channel that ended up in a coastal marine environment. Fall in sea-level or uplift of land silted the coast with sand and preserved the pine cone in what is today an inland location at an elevation of 300 m. The significance of this well-preserved fossil is twofold: first, it proves that pine trees existed in Cyprus 3-5 million years ago and, second, it provides evidence that the location where it was found was relatively close to a palaeocoastline.

REFERENCES: Unpublished.

Z.Z.

19
Pygmy hippopotamus skull

L. 27.5 cm
Late Epipalaeolithic period (ca. 10000 BC)
Akrotiri-*Aetokremnos*
Limassol District Museum, AK-A-FN 120

Complete skull of *Phanourios minutus*, an extinct type of endemic pygmy hippopotamus, about the size of a large pig. Excavations at the rock-shelter site of Akrotiri-*Aetokremnos*, located on a steep cliff on the SE coast of Cyprus, revealed a huge faunal assemblage, the vastly greater percentage of which belongs to pygmy hippopotami (approx. 500 individuals). Other fauna identified at the site includes: pygmy elephant (cat. no. 20), wild pig, deer, genet, mouse, birds, fish, tortoise, snake, toad etc. Remains of this kind of pygmy hippo have been identified in at least 37 sites throughout the island. Many bone beds occur in caves and rock-shelters or near rivers, ponds and alluvial fans. None of these sites, however, displays the abundance of bone documented at *Aetokremnos*. Cyprus was a rather difficult and isolated 'colonization' target for both humans and animals partially due to a lack of 'stepping stone' islands. Approximately 30-40 km would have once separated the NE coast of Cyprus from the Levantine coast (see Chapter 4). Thus, it has been suggested that animals such as the hippo and the elephant swam to Cyprus from the mainland.

Apart from the faunal assemblage, the site of Akrotiri-*Aetokremnos* has also yielded man-made artefacts (lithics, stone ornaments etc.) representing the island's earliest occupation (10th millennium BC). Heated discussion has, thus, been triggered on the possibility of human involvement in the extinction of endemic Cypriot fauna. However, the chronological correlation of the cultural material with the pygmy remains on the site is still unclear. In any case the discovery demonstrates that seafarers were capable of long-distance maritime exploration in the Eastern Mediterranean at this time.

REFERENCES: Simmons 1999, 155-161, fig. 7:3; Reese 1996, 107-112; Bate 1906; for a reconstruction of pygmy hippopotamus skeleton, see Swiny 1988, fig. 3.

E.A.

20
Young dwarf elephant tusk

L. 33 cm
Late Epipalaeolithic period (ca. 10000 BC)
Akrotiri-*Aetokremnos*
Limassol District Museum, AK-A-FN 136

Almost complete tusk of dwarf elephant. The rock-shelter site of Akrotiri-*Aetokremnos* has yielded remains of Pleistocene and Early Holocene dwarf elephants (*Elephas cypriotes*). So far three individual dwarf elephants have been identified at the site along with a much larger number of pygmy hippopotami (see cat. no. 19). The small size of the Cypriot elephant and hippopotamus is also documented in the fossil record of other Mediterranean islands such as Sardinia, Malta, Sicily and Crete, representing the unique adaptations of endemic fauna on islands. Most researchers believe that dwarfism occurred due to both limited available resources and the lack of predators. It has also been attributed to degeneration caused by inbreeding which occurred in small isolated populations. These island pygmy species were considerably smaller than their mainland counterparts.

For evidence of human occupation at the site, see above, cat. no. 19.

REFERENCES: Simmons 1999, 161-164, fig. 7:6; Bate 1903.

E.A.

18

19

20

21
Charred seeds: (a) barley, (b) lentil, (c) grape

Chalcolithic period (ca. 3500-2500 BC)
Kissonerga-***Mosphilia***
Paphos District Museum, M¦ 3842

Archaeobotanical remains, such as these charred seeds from the settlement of Kissonerga-***Mosphilia***, provide evidence for the subsistence economy in the Chalcolithic period. During this period, the ability of humans to manage resources associated with agriculture and herding intensified, whilst hunting seems to have lost the prominent position it had enjoyed in earlier periods (cat. no. 22). At sites such as Kissonerga-***Mosphilia*** facilities for storing agricultural products (e.g. cereals) have been found alongside communal cooking and feasting installations. The inhabitants of Chalcolithic Cyprus exploited a diverse range of cereals, including barley, emmer wheat, bread wheat and einkorn, as well as legumes such as lentils, vetch and grass pea. Archaeobotanical remains of this period include also olive, grape, pistachio and fig, suggesting the possible development of orchard husbandry, although these could also have been collected as wild fruits.

At Kissonerga-***Mosphilia*** domesticated hulled barley was the most common cereal (37% of the total cereal remains); it might have been used for making bread and beer as well as animal fodder. In the case of lentils (present in 47.4% of archaeobotanical samples) both wild and domesticated species were represented. The evidence of grape at the site (in the form of crushed grape skins, stalks and seeds) could indicate the production of wine at the settlement as well as the use of grape residue for fuel.

REFERENCES: Murray 1998a; 1998b; for earlier archaeobotanical data, see Murray 2003; Peltenburg ***et al***. 2001; Willcox 2003; Colledge 2004.

E.A.

22
Antler of fallow deer

L. 29.5 cm; W. max. 20 cm
Ceramic Neolithic period (6th millennium BC)
Paralimni-***Nissia***
Larnaca District Museum, Paralimni 479

Antler of fallow deer (***Dama mesopotamica***). Excavations at the Ceramic Neolithic site of Paralimni-***Nissia*** have yielded a large amount of animal bones, with fallow deer being the most common species. Caprine remains (sheep and goat) and pigs are documented in smaller numbers. It is estimated that 90% of the meat consumed by the ***Nissia*** inhabitants came from deer. Deer antler was also used for craft production (awls, needles, perforators, beads, handles used as shafts, pins etc).

Deer was of considerable importance for subsistence from the earliest Neolithic and continued to be so for more than six millennia, into the Bronze Age. Deer hunting has been described as an archaic feature of Cypriot Neolithic behaviour. Whereas in the Levant, it was characteristic of the Epipalaeolithic period and declined in later times, in Cyprus it lasted longer possibly because long-term population pressure was not an issue. Moreover, the fact that fallow deer remained abundant throughout the millennia suggests an efficient system of game-management.

REFERENCES: Flourentzos 2008, 94, pl. LXXV:479; Croft 2008; Davis 2003; for Early Neolithic fauna on the mainland, see Horwitz ***et al***. 2004.

E.A.

23
Blade

Chert
L. 13.6 cm
Pre-Pottery Neolithic period (9th-8th millennia BC)
Parekklisha-***Shillourokambos***
Cyprus Museum, 5038-2002. VII-St.339/4 (C182)

This blade of opaque chert formed part of a concentration of well-preserved flint blades found in Structure 339 at Parekklisha-***Shillourokambos***, a site which was occupied from the mid-9th millennium and throughout the 8th millennium BC. The chipped stone industries of ***Shillourokambos***' middle and late phases show a gradual shift from translucent chert to locally available fine-grained opaque chert collected from sources near the village.

The exploitation of Cyprus' mineral resources features prominently in the Neolithic foragers' subsistence. In the absence of pottery, the chipped stone industry comprises one of the most distinctive elements of the Pre-Pottery Neolithic period, providing us with information on everyday life and the technological achievements of the island's early communities. Intriguing new data at sites such as ***Shillourokambos*** and at even earlier ones, such as Ayia Varvara-***Asprokremnos*** (early 9th millennium BC), indicate that the Cypriot Neolithic was not a late phenomenon as previously considered, and that complex economic strategies combined with the use of a diversity of landscapes (both coastal, inland and possibly upland) can be traced on the island as early as the 9th millennium BC.

REFERENCES: Guilaine ***et al***. 2002, 20, 55; 2011; Briois 2003; on the Neolithic chipped stone industries in Cyprus, see McCartney 2004; on earlier sites, see Manning ***et al***. 2010.

E.A.

24
Crested blade

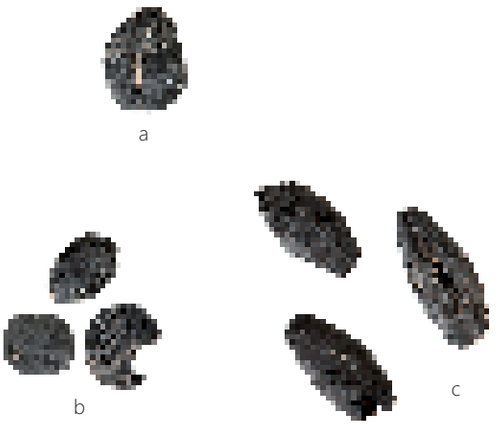
Chert
L. 10.8 cm; W. 1.3 cm; Th. 0.9 cm
Pre-Pottery Neolithic period (9th-8th millennium BC)
Parekklisha-***Shillourokambos***
Cyprus Museum, 5038-95-AP 26, no. 42, C2

Crested blade of reddish-brown translucent chert. The raw materials chosen for knapping during the early phase (8200-7500 BC) at ***Shillourokambos*** are dominated by a high quality translucent chert, a material already exploited at the Late Epipalaeolithic site of Akrotiri-***Aetokremnos***.

Recent archaeological research has revealed new sites which prove that the Neolithic did not begin in the 7th millennium BC, as previously believed, but at least two millennia earlier. The site of ***Shillourokambos*** was the first site to provide concrete evidence for an early phase of the Aceramic Neolithic (Pre-Pottery Neolithic B). Excavations brought to light evidence for the practice of animal husbandry (livestock enclosures), habitation and domestic activity areas, burials and objects related to the cultic or symbolic spheres. These early inhabitants seemed to have an agropastoral economy combined with a hunting one, as indicated by the presence of domesticated pigs, dogs, cats and 'pre-domesticated' cattle, sheep and goats. Huge amounts of knapping debris were also excavated at ***Shillourokambos*** as well as a sophisticated assemblage of tools dominated by notches, scrapers and denticulated scrapers.

REFERENCES: Guilaine ***et al***. 2011, fig. 45:3; Briois 2003, fig. 2:1.

E.A.



21

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23

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25
Sickle-blade

Chert
L. 6.3 cm; W. max. 2.2 cm; Th. 0.8 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KHIR 264

Sickle-blade of grey chert, denticulated on one side. The chipped stone assemblages of the Cypriot Neolithic represent a major industry and are characterized by types of tools which served agricultural and domestic purposes such as the collection and preparation of food or the working of skins. Most Neolithic assemblages in Cyprus consist of implements with sharp, acute angled edges that seem to have been used for cutting. Use-wear evidence from Pre-Pottery Neolithic sites points towards the use of these tools for cereal gathering, cutting or shaving reeds and fresh wood, cutting meat and skin, basket-making, the collection of medicinal plants etc. During the Ceramic Neolithic, tool use changed and was designed to serve agricultural activities and new technologies such as wool-working.

REFERENCES: Dikaios 1953a, 41, pl. CLII:17, 18; for the lithic assemblages of Khirokitia, see Stekelis 1953; Cauvin 1984; McCartney 2002.

E.A.

26
Projectile point

Chert
L. 8.3 cm; W. 1.7 cm; Th. 0.5 cm
Pre-Pottery Neolithic period (9th millennium BC)
Parekklisha-*Shillourokambos*
Cyprus Museum, Par.-Shil. 5038-95-AQ 25, T6

Elongated projectile point (arrowhead) of translucent chert. Such objects are diagnostic of the earlier levels at *Shillourokambos* and demonstrate close links with the tradition of the Northern Levant. The existence of projectile points is significant since prior to these investigations they were virtually absent from the Cypriot Neolithic, giving the impression that Cyprus had no links with the Neolithic cultures of the Near East. Apart from *Shillourokambos* (early phases A and B) projectile points have appeared in the lithic assemblages of other open-air sites such as Ayia Varvara-*Asprokremnos* and Kalavasos-*Tenta* (early phase). However, their overall number is surprisingly small given that wild deer was hunted by Neolithic communities (cat. no. 22). It has been suggested that apart from being used for hunting, arrowheads could also have been objects highly charged with symbolism, perhaps functioning as identity and status markers.

REFERENCES: Guilaine *et al*. 2011, fig. 49:6; Briois 2003, 121-133, fig. 4:7; for the development of the Cypriot Pre-Pottery Neolithic and contacts with the Eastern Mediterranean mainland, see Peltenburg *et al*. 2001; McCartney 2004.

E.A.

27
Dish

Diabase
L. incl. lug 15.6 cm; W. 14.2 cm; H. 3.5 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Kalavasos-*Tenta*
Larnaca District Museum, K-T 620

Complete diabase dish from the Pre-Pottery Neolithic settlement of Kalavasos-*Tenta*. The dish is shallow and oval-shaped with a sizeable lug on one side. The top surface of the rim is flat and bevelled in places. Some parts of the vessel have not been smoothed but are pecked and rough, suggesting that it may have been left unfinished.

Vessels carved from stone are typical of the Cypriot Pre-Pottery Neolithic and are amongst the period's most impressive artefacts. A wide range of sizes, shapes, and materials (diabase, limestone, gypsum and antigorite) was employed for the manufacture of such objects. Apart from stone vessels, baskets and wooden containers would also have been used at this time, but these have left no traces in the archaeological record. At *Tenta*, stone vessels form the largest category of finds and reflect a high level of sophistication. Diabase blocks were locally available in the nearby Vasilikos river bed and to the south of the site in raised coastal deposits. Although ground stone vessels occasionally occur in Ceramic Neolithic assemblages they are not of such high quality and the artisanship involved in their manufacture is of lower quality.

REFERENCES: Todd 2005, 103, 278-279, fig. 37:1, pl: XX:5; for similar stone dishes, see Dikaios 1962, figs 14, 15.

E.A.

28
Axe

Diabase
L. 12.1 cm; W. 6.4 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Larnaca District Museum, KH 88/5

At the Pre-Pottery Neolithic site of Khirokitia ground stone axes seem to have been a vital part of the toolkit, playing an important role in the community's economy and everyday life. Axes such as this one were manufactured by pecking and polishing locally available diabase pebbles and were used as the main cutting implement. Their frequent occurrence at these sites indicates that the felling of trees was common. Extensive tree-felling may indicate land clearance for agricultural purposes.

REFERENCES: Le Brun 1994a, 217, 258, fig. 90, pl. XXVII; for similar objects, see Dikaios 1953a, pls LXXXIII-LXXXIV, CXXXVI; 1962, figs 23, 24; Le Brun 1984, vol. II, figs 68, 69.

E.A.

29
Bowl

Limestone
H. 5 cm; D. 5.4 cm; W. 8.1 cm
Pre-Pottery Neolithic period (9th-8th millennia BC)
Parekklisha-*Shillourokambos*
Cyprus Museum, 5038.00 S3 SF 231 C31

Limestone hemispherical bowl with thick walls and flat base. The ground stone vessels at the Pre-Pottery Neolithic site of Parekklisha-*Shillourokambos* comprise mainly basins and thick-walled bowls such as this one. Other shapes include mortars, plates etc. Limestone constitutes the main manufacture material but other minerals, such as calcarenite, picrolite, basalt, pyroxenite, gabbro, microgabbro, diabase and serpentine, do occur in much smaller quantities. The geological environment of *Shillourokambos* is extremely diverse in minerals, and limestone blocks can be found all around the site.

REFERENCES: Guilaine *et al*. 1999; Manen 2011.

E.A.

25

28

26

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27

30
Anthropomorphic figurine

Andesite
H. 19 cm; W. 9.6 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KH 967

Anthropomorphic andesite figurine. Flat body, rounded head and phallic neck suggesting that the figurine may represent a male. Eyes and mouth indicated by oblong cavities, incised vertical line at the back of the head. The top of the head is also decorated with incised lines and preserves traces of red pigment. Square-shaped chest, left shoulder blade decorated with engraved group of chevrons, and right shoulder blade bearing an oblique line. The arms are not indicated and the legs are divided by a deep vertical groove at the front and back. The excavator has suggested that the figurine is unfinished.

Stone sculpture had a long tradition in prehistoric Cyprus and demonstrates high levels of workmanship. This can be seen in the vessels and figurines of the Pre-Pottery Neolithic, especially at Khirokitia. Figurines of that period were highly stylized and often sexually ambiguous. The preferred stones used for their manufacture were locally available andesite, diabase and serpentine. During the Chalcolithic, the figurine repertoire increased and the fabrics used for their manufacture diversified (e.g. limestone, chalk, calcarenite, picrolite, pottery etc.).

REFERENCES: Dikaios 1953a, 391, pls XCV:iv, CXLIII:iv; for Neolithic anthropomorphic figurines, see Le Brun 1994b, 15-21, pls I:a, IV:6; for early anthropomorphic figurines and gender, see Bolger 2003, 84-89, fig. 4.1.

E.A.

31
Cruciform figurine

Picrolite
H. 6.5 cm; W. 4.7 cm
Middle Chalcolithic period (ca. 3500-2500 BC)
Erimi-*Bamboula*
Limassol District Museum, ER.P.E24

The picrolite figurine was recovered recently in excavations of the Department of Antiquities at the Middle Chalcolithic settlement of Erimi-*Bamboula*. It is a typical example of a cruciform figurine of the period, represented with outstretched hands in a squatting position. The figurine does not have facial features or sexual characteristics, but it bears a shallow carving between its legs both on the front and the back. It was found in an ashy layer under a floor. Many researchers believe that these figurines were associated with notions of fertility and childbirth, and that they were personal possessions which accompanied individuals in life and death. The standardization of their form throughout the known Chalcolithic sites may point to the existence of a common cultural identity, probably established through exchange.

Picrolite is found in the Troodos range and in particular from the Kouris and Dhiarizos river valleys. The distribution of the raw material in other Chalcolithic sites, such as Kythrea and Kissonerga-*Mosphilia*, may point to the existence of exchange networks between the settlements. According to Peltenburg, such contacts acted as a buffer against resource stress and picrolite figurines facilitated pre-existing intercommunity trade.

REFERENCES: Peltenburg 1985a, 279-280; 1991a; Button 2010; for picrolite sources, see Xenophontos 1991.

P.C.

32
Awl or pin

Animal bone
L. 4.3 cm; W. 1.2 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Larnaca District Museum, KH 80/85

Bone awl or pin perforated at one end. Incised horizontal rows of cuttings decorate the perforated end. Bone tools are relatively abundant at Khirokitia and are mainly associated with manufacture. They include perforators, some of which have handles of deer antler, thin needles for sewing (cat. no. 217) or larger implements with perforated end. This tool may have been a kind of bobbin used in weaving or in sewing activities such as basketry, net-making or material weaving. Amongst the finds at Khirokitia there is also a fragment of fossilized cloth. It seems that the fibres used for weaving came from plant rather than animal sources, as also suggested by the contemporaneous site of Apostolos Andreas-*Kastros*, the plant assemblage of which yielded evidence of flax.

REFERENCES: Dikaios 1962, figs 28, 29; Stordeur 1984, fig. 89:3, pl. XXXI:9; Le Brun 1984, vol. I, 141, vol. II, fig. 89:3, pl. XXXI:9; Legrand 2007, pl. 3:3.

E.A.

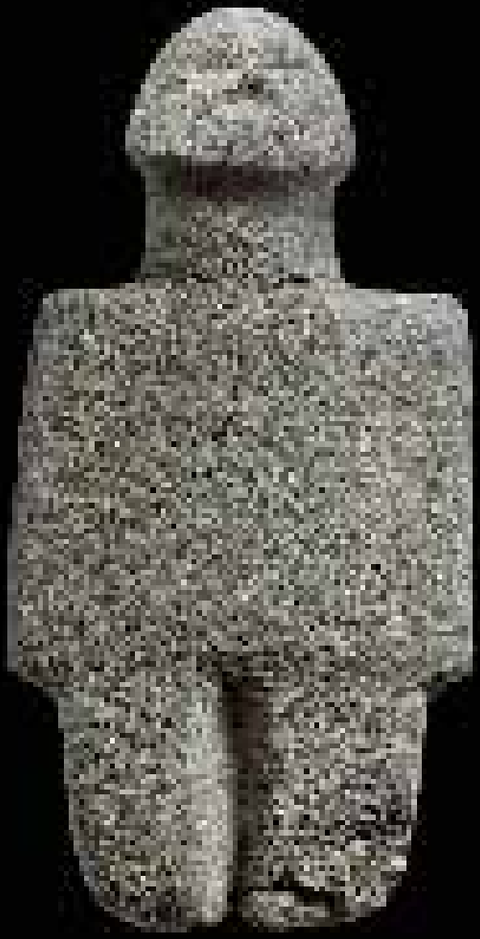
33
Pin

Animal bone
L. 17 cm; W. max. 2.9 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KHIR 1130

Bone pin with the bone joint as the head. This pin, along with others, was found beneath the skull of skeleton VI in Tholos XIX at Khirokitia. Hundreds of animal bone tools have been excavated at Khirokitia both in burial and domestic contexts. Bone tools were used for the production of a variety of functional and ornamental objects. Most common among them were those used for piercing and threading (cat. no. 32). They range from small needles to larger ones, often made of deer antler, and could have been used to pierce animal skins or to make baskets and nets. At Khirokitia, these implements seem to have been part of a domestic toolkit, and have not yet been associated with activities taking place outside the settlement (e.g. farming, fishing or hunting).

REFERENCES: Dikaios 1953a, 293-294, pls XCIV, CXL, fig. 58; for a study of Cypriot Late Pre-Pottery Neolithic bone industries, see Legrand 2007.

E.A.



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34
Flask with remains of ochre in the interior

Clay (Red Monochrome Painted ware)
H. 12 cm
Chalcolithic period (3900-2400 BC)
Lemba-***Lakkous***
Paphos District Museum, LL 544

Holemouth flask with upright rim and omphalos base. The vessel was found containing hydrated iron oxides, most probably ochre. It was excavated at the Chalcolithic settlement of Lemba-***Lakkous*** and has been associated with a specialized workshop area, where patches of crushed red ochre and ochre-stained stone tools and pottery were documented.

In Cyprus, the existence of ore bodies led to their exploitation by the island's early inhabitants. A characteristic case is umber and ochre exploitation. Cypriot ochre, which is mainly composed of iron oxides and hydroxides, is known for its high quality and was exploited on the island from the 9th millennium BC until the recent past. In prehistory, ochre was used as a pigment to colour objects, such as vessels and figurines, or the plaster on buildings. New evidence from the early Pre-Pottery Neolithic site of Ayia Varvara-***Asprokremnos***, where red, yellow, orange, purple and grey ochres have been found, suggests that this material was possibly used also for tanning, as a cosmetic, or in hafting activities and could have potentially been an exchange commodity.

REFERENCES: Peltenburg 1985c, 63, pl. 33:9, fig. 57:6; 2003, 199-200; for ochre at earlier sites, see McCartney ***et al***. forthcoming.

E.A.

35
Handmade bottle

Clay (Red-on-White ware)
H. 14.6 cm; Diam. neck 3 cm
Ceramic Neolithic period (4500-3900 BC)
Sotira-***Teppes***, House 41, east part of floor II
Limassol District Museum, Sotira 660

Cylindrical neck, oval body, pointed base. Pinkish ware with pattern in red paint, burnished; neck painted red; a broad red band runs around the shoulder; the body is decorated with vertical bands which divide the field in vertical panels filled with wavy lines or with herringbone pattern.

The vase was found in House 41 of the Neolithic hilltop settlement at the locality ***Teppes***, near the modern village of Sotira. The shape and the decoration of the vase are typical of this period.

The development of pottery-making and vase decoration from the mid-6th millennium BC onwards is indicative of increasing skills in achieving and controlling high temperatures during firing.

REFERENCES: Dikaios 1961b, 142, 181-184, pls 77, 87:4.

K.P.

36
Pottery sherds with painted decoration

Clay
(a) H. 6.6 cm; W. 11.7 cm; (b) H. 11.1 cm; W. 9.9 cm; (c) H. 9.4 cm; W. 8.9 cm
Ceramic Neolithic period (5th millennium BC)
(a) Khirokitia-***Vouni***; (b) Philia-***Drakos***; (c) Klepini-***Troulli***
Cyprus Museum, (a) KHIR N 199, (b) Philia 1940/XII-30/3, (c) Trulli A

The full-scale use of pottery on Cyprus started in the first half of the 5th millennium BC and was probably the result of production at a household level. Vessels were handmade, coil-built and often heavily tempered with mineral and vegetal matter. Initially, a monochrome tradition is noted, which was soon replaced with vessels decorated in variations of red painted design on a white background. In the south-central region of Cyprus, pottery was decorated in negative painted design with the red painted surface being combed away to produce a pattern known as Combed Ware (a). In the north, west and east, the main style comprised of positive painted design, known as Red-on-White ware (red decoration painted on a white slip) (b, c). The range of forms is limited and includes bottles, bowls, jugs, jars and trays. Local clays were used and were probably collected from locations around the settlements (clay beds beside water sources). Clays, temper and paints seem to have been all locally produced. Temper would have ranged from vegetal matter or mineral temper to grog. The main mineral used as pigment was red ochre collected from copper-bearing deposits and mixed with a binder (animal fat or oil). The firing of the pottery played an important role in the appearance of the vessels. Many vessels were fired in an oxidizing atmosphere which determined surface decoration. Controlled firing often produced variegated surface colours.

REFERENCES: ***Khirokitia***: Dikaios 1953a; ***Philia-Drakos***: Watkins 1972; ***Klepini-Troulli***: Dikaios 1962, 63-72; Peltenburg 1979; for Neolithic pottery in general, see Clarke 2001; 2007.

E.A.

37
Figurine head

Clay
H. 10.4 cm; W. max. 4.7 cm; Th. 3.8 cm
Early Chalcolithic period (ca. 3500 BC)
Kalavasos-***Ayious***
Larnaca District Museum, K-Ay 303

Clay model of a human head with a very long neck. The head is flattened and tilted backwards and the forehead is high and concave. The facial characteristics are stylized and indicated in an emphatic manner with prominent eyebrow ridges forming a continuous curvy line with the nose. The lower limits of the brows and the eyes are indicated with two pairs of incised lines which curve downwards to the nose. The absence of the mouth is a common feature among prehistoric figurines. At the Early Chalcolithic site of Kalavasos-***Ayious***, situated in the Vasilikos Valley, the figurines were mainly found in a complex of tunnels and pits and it is suggested that they had been purposefully broken.

The Early Chalcolithic period is marked with the appearance and development of a more varied repertoire of figured representations in a wider range of materials, including clay. These figurines reflect an increased interest in the human body. The use of clay, a malleable material, contributed to the development of the depiction of facial characteristics as well as the representation of jewellery, clothing, make-up and body decoration.

REFERENCES: South 1985, 70, fig. 3:11; Todd & Croft 2004, 35, 96, pls LI:3, LII:1, fig. 57:4; Karageorghis 1991a, 25-26, fig. 22; for Chalcolithic figurines, see Goring 1991.

E.A.

34

36

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38
Spindle model

Clay (Red Polished ware)
H. 20.8 cm; Diam. max. shaft 1.4 cm; Diam. whorl 2.1 cm
Early Cypriot I-II period (2400/2300-2100 BC)
Bellapais-***Vounous***, Tomb 92
Ashmolean Museum, AN1940.168

This clay spindle (edge missing and restored in plaster), is made in Red Polished ware with incised decoration of alternating groups of parallel straight and zigzag lines, partly filled with a whitish paste. It is a clay model of the wooden spindles used for spinning wool and other fibres in Early Bronze Age Cyprus. A small biconical spindle whorl is visible on the shaft.

Two other clay spindle and whorl models were also found in the Early Cypriot cemetery at ***Vounous***. Together with numerous actual whorls recovered in tombs and settlements throughout the Bronze Age, they reflect the importance of textile production in local communities. Tomb 92 at ***Vounous***, in which this model was found, also contained a spindle whorl among the burial goods (cat. no. 39).

REFERENCES: Crewe 1998, 7-8, fig. 2.2; Stewart & Stewart 1950, 99, no. 6, pl. Cd; Frankel 1983, 53, no. 293, pl. 20; Karageorghis 1991a, 107-108, no. 13, pl. 60:7.

A.U. & J.W.

39
Spindle whorl

Clay (Black Polished ware)
H. 9.95 cm; Diam. max. 4.25 cm
Early Cypriot I-II period (2400/2300-2100 BC)
Bellapais-***Vounous***, Tomb 92
Ashmolean Museum, AN1940.167

This conical spindle whorl with convex sides and a broad flat upper terminal is made of Black Polished ware decorated with three groups of four incised concentric semicircles on the body and upper terminal. Comparable whorls have been found in tombs and settlements in the north and the centre of the island but the concentric semicircle motif is especially common in the north. Spindle whorls are relatively common finds in tombs and appear to have been associated in particular with female burials.

REFERENCES: Crewe 1998, 89, VT92/7, Type Ib 6, fig. A2.9; Stewart & Stewart 1950, 99 no. 7, pl. Cc; Frankel 1983, 53 no. 294, pl. 20; cf. Webb ***et al***. 2009, 133 no. 4, fig. 4:30, Karmi-Palealona Tomb 6.4; Karageorghis 2000a, 31, no. 32.

A.U. & J.W.

40
Loom-weight

Clay
H. 11.1 cm; W. 6.75 cm; Th. 5.75 cm; Wt 315 g
Middle Cypriot III period (ca. 1750-1650 BC)
Kalopsida, settlement site
Ashmolean Museum, AN1896-1908 C.134

This small undecorated loom-weight of dense, hard-fired clay was found in the Middle to Late Cypriot settlement near the modern village Kalopsida, to the west of which a contemporary necropolis was located (cat. nos 10-17). Like the Early Cypriot tomb gifts from Bellapais-***Vounous*** Tomb 92 (cat. nos 38-39), this loom-weight attests to the importance of textile production throughout the Middle and into the Late Cypriot periods.

REFERENCES: Frankel 1983, 99 no. 918, pl. 31; Myres 1897, 139-140 fig. 4:5; Åström 1966, 7 fig. 5:1; cf. Frankel & Webb 2006, 175-178, fig. 5:9.

A.U. & J.W.

41
Three spindle whorls

Steatite
(a) H. 0.84 cm; Diam. 3.13 cm; (b) H. 0.73 cm; Diam. 2.84 cm; (c) H. 1.75 cm; Diam. 1.9 cm
Late Cypriot II-IIIB period (15th-11th c. BC)
Enkomi
Royal Museums of Art and History, Brussels, (a) A 1232, (b) A 1233, (c) A 1234

Three complete spindle whorls in steatite. Two are circular with flat bottoms and low conical profiles: (a) is decorated with incised encircling lines and punctured semicircles, while (b) is decorated with incised encircling lines and small oblique lines. This is a characteristic Cypriot type of spindle whorl, but similar whorls are also present in Near Eastern contexts.

The third example (c) is a biconical spindle whorl decorated with five incised dotted circular ornaments. It represents the most common type on Cyprus, but it also occurs in the Aegean. Earlier examples of this type are made in terracotta.

A spindle whorl is put upon a spindle to assist in spinning fibres into thread.

REFERENCES: Åström & Åström 1972, 532, fig. 71:13, 19-20, 598-599 (types 2b and 5b); Benson 1972, 134-135, pl. 37:B1504, B1534, B1535, B1537; Karageorghis 1974, 64, pl. LXXXIX:35; Laffineur & Vandenabeele 1990, 26, nos 4-6, pl. IV:4-6.

M.S.

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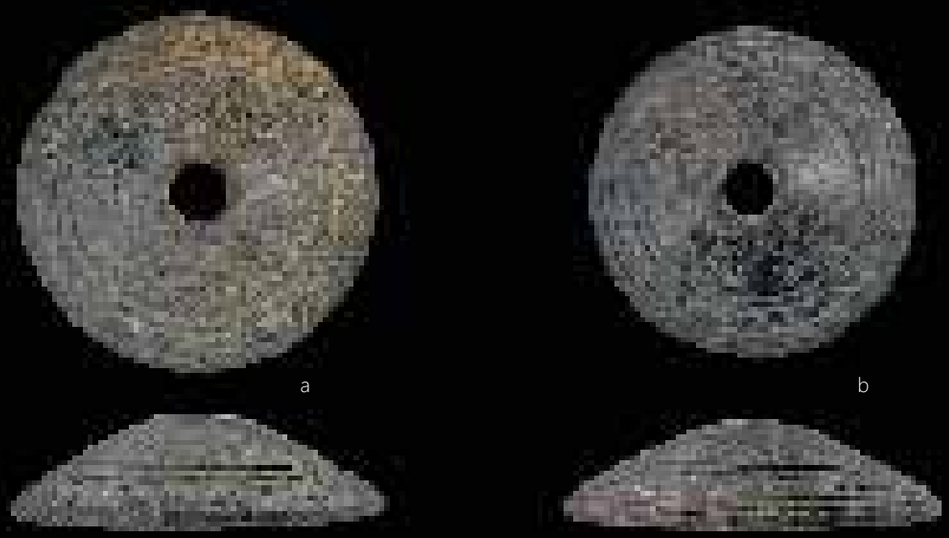


41

42
Statuette of the Ingot God

Copper
H. 30.3 cm
Late Cypriot IIC-IIIA period (13th-12th c. BC)
Enkomi, 'Sanctuary of the Ingot God'
Cyprus Museum, F.E. 63/16.15

The statuette, solid cast in pure copper, represents a warrior standing on a base shaped in the form of a copper oxhide ingot. He wears a conical helmet with projecting horns and brandishes a spear in his right hand, while protecting his body with a small, round shield in the left hand. His pose recalls the aggressive posture of the Near Eastern 'Smiting Gods', although the figure features some novel characteristics, unparalleled outside Cyprus. A layer of metal wrapping the lower part of the figure is the result of the transformation of the statuette with the addition of a base in the shape of an ingot at a later stage. An older figurine of a warrior god was thus transformed into the Ingot God. The ingot probably declared the subordination of copper production under divine authority.

The statuette may be assumed to depict the deity worshipped in the sanctuary where it was found. Metal figurines of warriors from the Bronze Age Eastern Mediterranean are often interpreted as representations of a Syrian god, possibly Baal or Reshef, or of the Babylonian god Nergal, who had clear military connotations. However, the eclecticism discernible in the choice of his features, stemming from several artistic traditions, and the exceptional presence of the miniature ingot as a base, indicate that a Near Eastern concept for divine representations had been adapted to create an image of a local deity and to express the concerns and interests of Cypriots.

REFERENCES: Schaeffer 1965; Courtois 1971; Hulin 1989; Webb 1999, 223-226; Papasavvas 2011.

G.P.

43
Tap slag

Slag
L. 23 cm; W. 17 cm; Th. 8.5 cm
Late Cypriot IIC period (13th c. BC)
Apliki-*Karamallos*
Cyprus Museum, AK Room 7, 33a

Slag is a waste material produced during metallurgical processes such as smelting, refining and casting. Smelting slag is formed by all the elements that are present in the metal-rich ores other than the metal of interest, in this case copper. Chemically, slag consists mainly of iron and silica but contains also small amounts of the metal produced. At the end of the smelting process the two products, the metal and the slag, form two immiscible liquids which are separated by tapping the contents of the furnace. The slag solidifies as soon as it leaves the furnace. This creates the characteristic tapped surface. As a waste product slag was discarded. Because it is very stable, however, it is the most common find in metallurgical workshops.

This fragment of tap slag comes from a Late Bronze Age mining village excavated at the site of *Karamallos* at Apliki. The site is extremely important because Lead Isotope Analysis has identified the mine of Apliki as the most probable source of copper used to cast oxhide ingots (see cat. no. 49). Only a small part of the settlement was excavated in 1938 by Joan Du Plat Taylor; the rest has since been destroyed by the modern open cast mine.

REFERENCES: Bachmann 1982, 2; Du Plat Taylor 1952; Muhly 1989, 306; Kling & Muhly 2007.

V.K.

44
Rope

Vegetal fibres
L. 15-26 cm; W. 3-6 cm
Uncertain date, perhaps 1st millennium BC
Possibly from the area of the Skouriotissa mines
Cyprus Museum, 1976/1-20/58

When the copper mines of Cyprus were reopened in the 20th century, modern miners discovered ancient galleries. The environment of these galleries was rich in copper sulphates, which acted as a preservative for organic materials. As a result, the mines of Cyprus have produced some of the best examples of organic finds made of wood and plant fibres. The vast majority are wooden supports used in areas where the host rock was not strong enough and galleries needed to be reinforced. The most impressive finds, however, were the mining tools: ropes, baskets, shovels, ladders and hand windlasses. Some of these were collected and became part of the collection of the Cyprus Mining Corporation (CMC), an American company that was active in Cyprus from the 1920s until 1974. In 1937, J.L. Bruce, Resident Director of CMC, published an important study on the ancient mines and the finds that came from them. His publication illustrates fragments of ropes such as this one, which was donated to the Cyprus Museum when CMC ceased operations in Cyprus in 1976. The ropes would have been used in conjunction with windlasses to lift the mined ore from underground adits and galleries to the surface.

REFERENCES: Bruce 1937, 652-663.

V.K.

42

43

44

45
Pot bellows

Clay
H. 25.9 cm; Diam. rim 36 cm
Late Cypriot IIC period (13th c. BC)
Alassa-*Pano Mandilaris*
Cyprus Museum, AA 76

Since the 2nd millennium BC ceramic pot bellows became an integral part of metallurgical installations. They were characterized by a wide opening at the top with a protruding lip which would have been covered by a leather sheet, a flat base and a nozzle. The smith moved the cover up and down in order to produce a forced draught of air that was introduced in the furnace with the help of ceramic tuyères (cat. no. 46). There are both hand- and foot-operated examples, and both types are depicted in Egyptian wall paintings.

Pot bellows were introduced in Cyprus in the Late Cypriot I period, approximately the 16th c. BC. Both ceramic and stone examples are known from several sites. This well preserved example comes from Alassa. It is handmade and has a very thick rounded rim. A ridge that runs parallel to the rim forms a recessed area which would have been ideal for tying the leather cover in place. The ridge extends to form a bridge that connects the nozzle to the main body. It is believed that this bridged nozzle is characteristic of a Cypriot type of pot bellow, as it is unknown from other sites in the Eastern Mediterranean.

REFERENCES: Hadjisavvas 1986, 66; 2011b, 23-24; Kassianidou 2011a, 42; Davey 1979; Tylecote 1981.

V.K.

46
Tuyère

Clay
L. 29 cm; Diam. at nozzle 4.5 cm; Diam. of airhole 2.7 cm
Late Cypriot I period (16th c. BC)
Politiko-*Phorades*
Cyprus Museum, PP SF250

Tuyères are ceramic pipes through which a forced draught of air, produced by leather or ceramic pot bellows (cat. no. 45), is introduced to the furnace or the crucible in order to raise the temperature. Very high temperatures (ca. 1200°C) are necessary not only for the chemical reactions to proceed but also for the contents of the furnace – the metal and the slag, which is the waste material (cat. no. 43) – to melt and thus separate as two distinct liquids. The tuyères are inserted to the furnace either from the top or from the side. Their tip, therefore, is commonly covered with slag, as in this example from *Phorades*. There are different types of tuyères used in different metallurgical processes. Cylindrical tuyères are usually associated with smelting, while bent tuyères are usually associated with melting and refining.

The tuyère from *Phorades* is one of the best preserved and earliest cylindrical examples known from Cyprus. It comes from a primary smelting workshop which dates to the beginning of the Late Cypriot period, namely the 16th c. BC.

REFERENCES: Knapp & Kassianidou 2008, 141-142; Tylecote 1987, 194; 1981, 118.

V.K.

47
Perforated stone hammer

Microgabbro
Diam. 14 cm; Diam. of perforation 3-5 cm; Th. 8 cm
Late Cypriot IIC period (13th c. BC)
Apliki-*Karamallos*
Cyprus Museum, AK Room 2, 9

This perforated stone hammer is one of four examples found in the miners' settlement of Apliki-*Karamallos* (for the site see cat. no. 43). It is discoid in shape and has a biconical perforation. It is badly damaged by fire: one of its flat surfaces is pitted and cracked. These objects were initially identified as mace-heads by the excavator J. Du Plat Taylor, but it is now believed that they were hammerstones for crushing ore before introducing it to the furnace. Among the first archaeologists who made the connection between this type of groundstone tool and copper production was P. Dikaios, who found such perforated stone hammers in one of the rooms of the building he excavated in Area III of Enkomi. In this building, the so-called 'fortress', Dikaios uncovered the remains of a series of metallurgical workshops. Four more examples come from the excavations of Kalavasos-*Ayios Dhimitrios*. Such hammerstones have been discovered in other well-known mining areas, such as Timna in Israel and in Sardinia.

REFERENCES: Dikaios 1969, 231; Du Plat Taylor 1952, 163; Kassianidou 2007, 280; South *et al*. 1989, 32.

V.K.

45

46

47

48
Casting mould

Chalk
L. 20.5 cm
Early Cypriot I-II period (2400/2300-2100 BC)
Marki-*Alonia*, settlement, Unit CXIV
Cyprus Museum, Marki S744

Mould made of fire resistant chalk for casting copper-based axes. It consists of two 'negatives', of which only one is completely preserved. Its cast would weigh 0.460 kg of copper, while the cast of the second partially preserved negative would weigh approximately 0.5 kg (see cat. no. 56). It has been proposed that axes cast in such moulds were used as tools, but also as ingots, i.e. as standardized exchange units.

During the Early Cypriot period the dominant technological innovations were the introduction of copper ore extraction, the development of efficient processing and smelting techniques, and the production and use of mould-cast copper-based artefacts. Compositional analysis of copper-based artefacts has proved that Cypriot metal-smiths had the knowledge to produce arsenical copper and tin bronze. Cypriots also used to import copper from the Cyclades in the Aegean and from southern Anatolia during the Early Bronze Age.

REFERENCES: Frankel & Webb 2006, 215-216, fig. 6.7, pl. 57; Webb & Frankel 2007, 198-199, fig. 3; for a mould of the 'Philia phase', see Webb & Frankel 1999.

G.G.

49
Oxhide ingot

Copper
L. 73 cm; W. 41 cm; Th. 3.9-5.5 cm; Wt. 39.18 kg
Late Cypriot period (16th-11th c. BC)
Enkomi
Cyprus Museum, 1939/VI-20/4

Since the beginning of the Bronze Age metals were cast into ingots of standardized shape and weight for the purposes of trade. In the Late Bronze Age different types of copper ingots were in use, but the most characteristic were oxhide ingots (so-called because of their shape, which resembles the hide of an ox). They are rectangular slabs whose corners usually protrude to form four extremities or handles. They weigh from 23 to 39 kg, but many of them weigh around 29 kg, the equivalent of a *talent* (an ancient unit for measuring mass/weight). One surface is rough and the other is smooth indicating that they were produced in an open mould. They often bear stamped or engraved symbols on the upper, rough surface. This type of ingot appears in the course of the 16th c. BC and seems to go out of use after the 11th c. BC. The earliest examples have been found in Crete and the latest in Sardinia. Recent archaeological and provenance studies have shown that apart from some of the earliest examples from Crete, all other known oxhide ingots were most likely produced in Cyprus.

This is one of only three complete examples to have been found in Cyprus and the only one that is still on the island. Of the other two, one is in the British Museum and the other is in the Cypriot collection of Harvey Mudd College, Claremont, California. All three are believed to have come from Enkomi.

REFERENCES: Catling 1964, 266-268; Gale 2011, 214-218; Kassianidou 2009, 42-46; Muhly 2009.

V.K.

50
Casting mould for multiple objects

Stone, diorite
L. 10 cm; W. 9 cm; H. 4.5 cm
Late Cypriot IIIA period (12th c. BC)
Enkomi, Area I, Room 13, Level IIIB
Cyprus Museum, Enkomi 1949 / No. 665

This fragmentary stone mould was found in Enkomi Area I, where P. Dikaios excavated a series of metallurgical workshops. Although not complete, it is extremely interesting as three of its faces could have been used to cast different objects. The upper surface and one of the side faces would have been used to cast a hilted dagger of a type which, according to Catling, is not attested archaeologically in Cyprus. However, the mould bears signs of having been heavily used. The inner surface of the casting matrices is darkened and damaged by heat. Small dowel holes in some of the other sides are believed to have been used either to secure a cover over the cast metal or to repair and hold together the broken mould.

REFERENCES: Buchholz 2003; Catling 1964, 274-275; Dikaios 1971, 725.

V.K.

51
Stone mould

Sandstone
L. max. 32.5 cm; W. max. 31.4 cm; Th. 8 cm
Late Cypriot IIIA period (12th c. BC)
Hala Sultan Tekke
Larnaca District Museum, N 1971

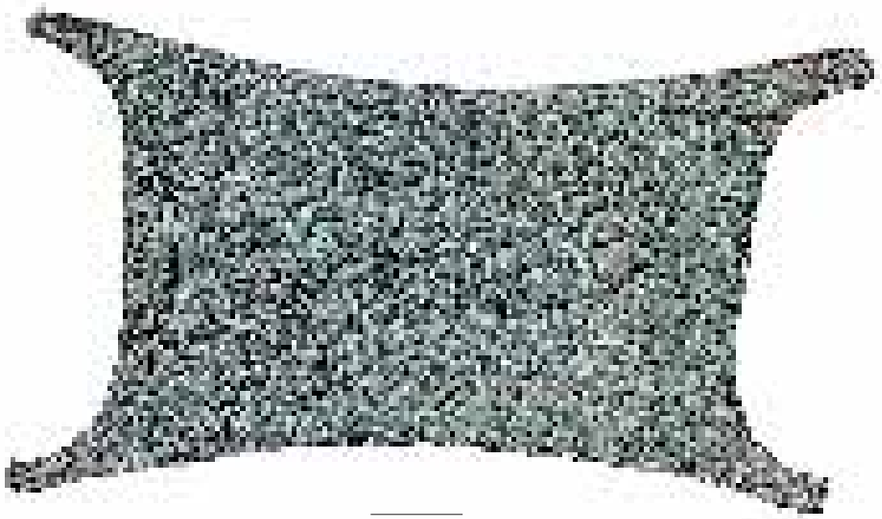
Open mould with five matrices for casting bronze sickles. It was found in a metal workshop at the Late Bronze Age site near Hala Sultan Tekke, together with remnants of mud-brick ovens, tuyères, slag, tools such as awls and chisels, and possibly an anvil. Open moulds were predominantly used for casting bronze weapons and tools. Unlike examples in clay or sand, stone moulds could be used more than once. Perhaps the smith cast the sickles with the help of an additional cover-stone with smooth surface, since the back of the sickles is flat. Bivalve moulds consist of two open moulds fastened together, with an opening for the pouring of the molten metal. Examples of open and bivalve moulds for the casting of sickles, axes, hammers, arrowheads, rods, jewellery and amulets were found in all urban centres of the Cypriot Late Bronze Age.

REFERENCES: Åström 2000, 33, pls 3, 4:1; Buchholz 2003; Steinberg 1968, 9-10.

K.N.

48

50



49

51

52
Awl with haft

Copper and antler
L. awl 3.9 cm; L. haft 7.7 cm
Late Chalcolithic period (ca. 2500 BC)
Kissonerga-***Mosphilia***
Cyprus Museum, KM 416

A slender copper square-sectioned awl with a straight central portion of an antler used as a haft. The earliest copper objects found in Cypriot Chalcolithic sites such as Kissonerga-***Mosphilia*** are utilitarian tools, e.g. chisels and fishhooks. When compared with the metallurgy of neighbouring areas (Levant, Anatolia, Aegean, northern Greece), the metallurgical finds from Chalcolithic Cyprus are limited in number and rather primitive in technique; this is surprising given the island's extensive copper resources (Chapter 11) and the fact that Cypriot copper would be later (from the Middle Bronze Age onwards) traded throughout the Eastern Mediterranean.

Recent excavations at Late Chalcolithic settlements and cemeteries have provided evidence that shed light on early metalworking in Cyprus. The Late Chalcolithic period at Kissonerga-***Mosphilia*** seems to have been a time of major transformations involving specialization in metal and other craft production, as well as other indications of increasing social organization, such as the extensive use of communal bulk food and liquid storage facilities. At ***Mosphilia***, six metal objects were excavated in levels corresponding to the site's period 4; those finds suggest that extractive metallurgy in order to exploit local ores was already practised in the 3rd millennium BC.

REFERENCES: Peltenburg 1985c, 62, fig. 4; 1998a, 188, fig. 97.4, pl. 36:4; 1998b, 245, 392; for metals in the Cypriot Chalcolithic, see Gale 1991; Knapp 2008, 74-75.

E.A.

53
Open-spring tweezers

Copper
L. 12 cm; W. at terminals 3.1 cm; W. loop 3.9 cm; Th. 0.2 cm
Middle Cypriot – Late Cypriot I period (ca. 1750-1550 BC)
Cyprus, archaeological context unknown
Ashmolean Museum, AN1927.1395

This pair of tweezers is made of a single flat strip of copper bent over in a wide loop, with the splaying ends partly damaged, not touching but springing apart if pushed together. Like other comparable examples, it was probably recovered from a tomb where it was deposited as a burial gift after serving as a tool during the lifetime of the deceased.

The object was presented to the Ashmolean as a gift from Sir Arthur Evans, the excavator of the Minoan palace of Knossos and first Curator of Antiquities at the Ashmolean. He donated it from the collection of his father John Evans, one of the founding figures of prehistoric archaeology.

REFERENCES: Frankel 1983, 50, no. 246, pl. 19; Brown & Catling 1986, 24-26, pl. 9; cf. Karageorghis 2000a, 55-56, no. 85 (older); Webb ***et al***. 2009, fig. 4.33, Karmi-Palealona Tombs 1B.10 and 10A.25.

A.U. & J.W.

54
Spearhead with hooked tang

Arsenical copper
L. 27.3 cm; W. blade 2.75 cm; Th. mid-rib 0.83 cm; Wt. 116.25 g
Middle Cypriot I period (ca. 1950-1850 BC)
Kalopsida
Ashmolean Museum, AN1896-1908 C.114

This spearhead or large dagger has an elongated leaf-shaped blade with midrib and a hooked tang, which originally anchored the blade into a haft or shaft, most probably made of wood and thus long decomposed. It is made of arsenical copper, a material well attested in Early, Middle and Late Cypriot metallurgy. Equally well attested is the shape of the blade, which could have been used for different types of weapons. The ultimate identification (dagger, spear, lance etc.) depends both on size and on the now lost handles, hafts or shafts. Most blades with no recorded find context were probably recovered from tombs, where they may have been given as burial gifts or were among the possessions of the deceased. In the Late Cypriot period, they are also attested as votive gifts in sanctuaries.

The spearhead was excavated by J.L. Myres for the Cyprus Exploration Fund in 1894.

REFERENCES: Frankel 1983, 98, no. 911, pl. 31; Myres 1897, 140, fig. 4.10; Åström 1966, 29, C.114; cf. Karageorghis 2000a, 55-56, nos 80-81; Webb 1999, 237-238.

A.U. & J.W.

55
Spearhead

Bronze
L. 27.2 cm
Cypro-Geometric I period (1050-950 BC)
Palaepaphos-***Skales***, Tomb 58
Cyprus Museum, T. 58/36

Leaf-shaped blade with rounded shoulders, rounded midrib running right to the tip, and tubular socket with slit widening towards the edge; perforation near the edge of the socket. Remains of the wooden shaft of the spear are preserved in the socket.

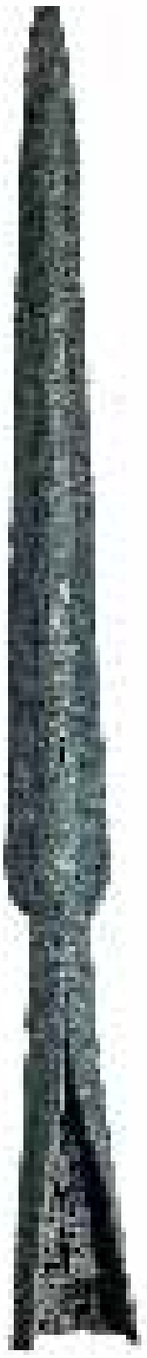
The spearhead seems to be of a Cypriot type, which may have first appeared as early as the end of the Late Bronze Age. Spearheads are common finds in Cypro-Geometric tombs, where they were placed as offerings to warriors. They are often found side by side with drinking sets, bronze tripods, bowls and other metal objects, alluding to the luxurious lifestyle of warriors. Spearheads of various forms were found in the Palaepaphos cemeteries. In some cases, large and small specimens of the same types occurred in the same tomb, possibly indicating their use by the warrior both for thrusting and throwing.

REFERENCES: Karageorghis 1983, 124, pl. XC, fig. CXVI; for parallels, see Gjerstad 1948, fig. 23; Snodgrass 1964, 121.

E.R.

52

54



55

53

56
Axe

Copper
L. 12.7 cm; Wt. 279.4 g
Early Cypriot III period (2100-2000 BC)
Kalavasos, within the village, Tomb 57
Larnaca District Museum, MLA 1397

Axes were cast in moulds like cat. no. 48 and then their cutting edge was hammered. It is not clear how axes were held. No evidence of binding is visible on their butts so it is not certain whether they were hafted or held in the hand.

The illustrated axe was found in a chamber tomb together with a spearhead and three more copper artefacts (a knife and two other blades). These artefacts formed a small cache of metal objects put next to the body of a young man (23-28 years old). The five copper objects together weighed around 0.6 kg. The deposition of such an amount of usable metal in one burial is typical for the upper social strata of the Early Cypriot period.

REFERENCES: Todd 2007, 70, fig. 44:7, pl. XLIII:3; for this type of artefact, see Balthazar 1990, 360-361.

G.G.

57
Shovel

Bronze
L. 30.4 cm; W. 18.7 cm
Late Cypriot IIIA period (12th c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, 'Gunnis hoard'

Bronze shovel with split tubular socket, partly missing, rounded shoulders and slightly damaged edges. Catling considered it to be a tool used for agricultural purposes, as charcoal shovels were different in shape, furnished with a long twisted handle; charcoal shovels were thought to have originated in the Aegean. Ceramic shovels of coarse ware were found at Kition, on a hearth on Temple 4, Floor 1, and considered to have been used for removing the ashes during sacrifices.

REFERENCES: Catling 1964, 78-79, pl. 3b, fig. 7.1; Åström & Åström 1972, fig. 62.2; Smith 2009, 62 and n. 159; Karageorghis & Demas 1985, 149, 151, 243, pl. CLXIV, no. 3632; Courtois ***et al***. 1986, 63, pl. XVII:10.

D.P.

58
Ploughshare

Copper alloy
L. 24.5 cm; W. 5 cm
Late Cypriot period (16th-11th c. BC)
Erimi
Cyprus Museum, 1967/XII-12/2

Although the use of the plough can be dated as early as the Early Cypriot period (on the basis of a well-known model from Bellapais-***Vounous***, which represents an ox-drawn plough), metal ploughshares such as this one are only known from Late Cypriot contexts. To produce the object, a flat T-shaped form would have been originally cast in an open mould; an example of such a mould, made of metal, is known from Enkomi. Two T-shaped semi-finished ploughshares were uncovered in a foundation deposit in Kition Area II, where a series of temples dating to the Late Cypriot period were excavated by Karageorghis. Subsequently, the sides of the T-shaped casting would have been hammered to form a plain open socket. The object would then have been mounted on a wooden plough similar to the iron examples used until recently on Cyprus. This ploughshare comes from Erimi and has two inscribed symbols on the underside of the blade. It is similar in shape to an example from the so-called 'Gunnis hoard' found in Enkomi, which also bears an inscribed symbol. The cargo of a ship that sank near Cape Gelidonya ca. 1200 BC contained over 40 complete or fragmentary metal ploughshares which are believed to have come from Cyprus.

REFERENCES: Catling 1964, 80-81; Karageorghis 1985, 133; Bass 1967, 88-93.

V.K.

59
Double adze

Copper alloy
L. 16.7 cm; W. 4 cm
Late Cypriot period (16th-11th c. BC)
Enkomi, part of the 'Gunnis hoard'
Cyprus Museum, L 38

This double adze belongs to a common type of tool that first appears in Cyprus in the Late Cypriot period and does not seem to remain in use in the Iron Age. It has two equally balanced cutting edges and a rounded shaft-hole. The double adze would have been used to chip and pare rather than chop (which would have been achieved with the use of an axe). According to Catling, the small size and the shape of this example indicates that it was the tool of a carpenter rather than a stone mason. Several examples are known from Cyprus. They are believed to have been cast in two-piece moulds. To create the shaft-hole, a core made of stone or clay would have been inserted in the mould. As clearly shown in this example, the edges would then have been hammered to become sharp.

The object is part of the so-called 'Gunnis hoard', which is said to have been found in Enkomi. The exact findspot and context of the hoard within the ancient town are unknown. Like the ploughshare cat. no. 58, this double adze also bears two inscribed symbols on its inner side.

REFERENCES: Catling 1964, 89-90; Evely 1993, 67.

V.K.

56

57

58

59

60
Rod tripod stand

Bronze
H. 13.5 cm; Diam. of ring 10.3 cm
Cypro-Geometric I period (ca. 1050-950 BC)
Palaepaphos-***Skales***, Tomb 49
Cyprus Museum, Palaepaphos-***Skales*** T. 49/11

Ring consisting of two horizontal rods separated by a row of opposed spirals set close together. Three deformed legs, composed of three plain rods, the outer two of which terminate in volutes at the top. A system of diagonal and horizontal reinforcing struts between and behind the legs, the latter converging to a small, inner ring; three pendant rings with bud-shaped pendants on the underside of the ring.

The stand was deposited with a burial in the Cypro-Geometric I period (around 1000 BC), but it is probable that it was manufactured earlier, perhaps in the 13th or 12th c. BC, and entered the tomb as an heirloom. Rod tripods, together with some other types of stands, testify to the innovative creativity of Cypriot smiths and to an extremely well-mastered technology; this technology had an impact on metalworking traditions in Crete and Sardinia, where these objects were largely imitated. Stands had a variety of uses in ceremonial or secular occasions, since the vases they were meant to support could hold various contents, such as liquids (wine, water, etc), incense, etc. The elaborate appearance of the stands and their technological sophistication had transformed them from mere utensils to prestigious masterpieces, highly esteemed in the Eastern Mediterranean from the 13th down to the 8th c. BC.

REFERENCES: Karageorghis 1983, 60, no. 11, pl. LXIII, fig. LXXXIX; Matthäus 1985, 301, no. 683, pl. 91; Papasavvas 2001, 237, no. 15, fig. 22; 2004.

G.P.

61
Lamp stand

Bronze
H. 31.5 cm
Cypro-Archaic I period (750-600 BC)
Archaeological context uncertain; it might have been found in Kourion
Cyprus Museum, 1967/III-4/1

This type of utensil, which is interpreted as a lamp stand, was manufactured both in bronze and ivory. Such stands with two or more registers of drooping petals have been found in the Royal Tombs of Salamis and elsewhere on the island.

When the Assyrian domination on Cyprus ended in the mid-7th c. BC, connections between Cyprus and the Aegean were revitalized. Cypriot candelabra like the one presented here were deposited as votive offerings in the sanctuary of Hera on the eastern Aegean island of Samos. They were offered together with other orientalizing bronzes, as well as Cypriot limestone statuettes and terracotta figurines.

REFERENCES: ***BCH*** 92 (1968), 278, fig. 31; for the stands found in the Heraion of Samos, see Jantzen 1972, 43-46, pls 40-42.

G.G.

62
Cauldron

Bronze
H. 27 cm; Diam. 48 cm
Cypro-Archaic I period (750-600 BC)
Palaepaphos-***Plakes***, Tomb 144
Cyprus Museum, Palaepaphos-***Plakes*** T. 144/73

Large, deep cauldron made of a single sheet of metal. Complete body, in a good state of preservation. Lower body of convex profile, upper body carinated, wide, low and slightly everted rim. There were two handles, which are not preserved, but were probably suspended from two pairs of attachments placed diametrically opposite each other, just below the rim.

Several bronze cauldrons have been found deposited in Cypro-Archaic tombs. Most of them date to the later part of the period, i.e. the 6th c. BC (Cypro-Archaic II). The example illustrated here is probably of an earlier date, since it was found together with Cypro-Archaic I material. Cauldrons could be used either as cinerary urns or as grave offerings, like this example which was found empty of human remains.

Bronze cauldrons have also been found in neighbouring areas; some examples of Late Bronze Age date are known from the Aegean and the Levant, while several more of Geometric date come from the Kerameikos cemetery in Athens, where they were used for burials; other examples have been found in cemeteries in Eretria and Crete.

REFERENCES: Unpublished; for parallels, see Matthäus 1985, 201-205; Karageorghis 2000a, nos 276-277; Stampolidis 2004, no. 341; Artzy 2006, 31, 57.

E.R.

60

61

62

63
Strainer

Bronze
H. 6.5 cm; Diam. 22 cm
Cypro-Geometric I period (1050-950 BC)
Palaepaphos-***Skales***, Tomb 49
Cyprus Museum, Palaepaphos-***Skales*** T. 49/9

The strainer has a shallow body with continuous convex profile, a sunken semiglobular sieve, circular flat out-turned rim and two opposed flat horizontal handles riveted below the rim. Twisted and deformed, with modern restoration.

Strainers are well represented in Cyprus, where they are attested since the end of the Late Bronze Age or the beginning of the Cypro-Geometric period. It seems that they were in use until the middle of the Archaic period. In tombs they were usually placed together with small bowls and tripods, as part of drinking sets associated with wealthy burials. Several strainers come from sites on the southern coast of the island, e.g. Palaepaphos, Kourion and Amathus, while one specimen has been found in Lapithos. The prototype for the shape may be Near Eastern, probably adopted by Cypriot elites in the 10th c. BC. In Amathus and Palaepaphos clay imitations of metal strainers have been also excavated.

Strainers were placed on top of open vessels to filter wine or other liquids, and varied in size and shape. The example from the ***Skales*** cemetery belongs to the larger form, which was made to fit the rim of amphorae or kraters.

REFERENCES: Karageorghis 1983, 76; for parallels see Karageorghis 2000a, no. 273; Chavane 1990, 7-8; Matthäus 1985, 260-263; Artzy 2006, 57.

E.R.

64
Cauldron

Copper alloy
H. 27.8 cm; Diam. rim 30.6 cm; Diam. base 31.3 cm
Roman period (1st c. BC)
Polis Chrysochous-***Ambeli tou Englezou***, Tomb M.P. 3339
Marion-Arsinoe Local Museum, M.P. 3339/207, 298, 299, 307, 531

This cauldron with round base, broad out-turned rim and two horizontal handles below the rim, is supported by three elaborate feet (one missing and recently restored). The body is made of a single hammered metal sheet. The handles and feet were cast and fixed onto the body with solder. Recent chemical analysis has shown that different copper alloys were used for the various parts of the vessel. The feet and the handles have very high lead content (ca. 40%), whereas the body is made of almost pure copper (with ca. 2% of tin). The specific alloy used for the handles and feet may have been chosen in order to provide additional strength to the supports. However, variability in alloys may have been dictated not only by technical or economic considerations, but also by aesthetic concerns: the use of different alloys resulted in the vessel's polychromy, which would have been visible in Antiquity.

The cauldron was found in a large, elaborate tomb at Polis Chrysochous-***Ambeli tou Englezou***, excavated in 1997. The tomb contained burials dating to the Hellenistic and Roman period. Because of the continuous use of the tomb, it is not possible to associate this cauldron safely with an individual burial or relate it with other offerings; hence, its dating is based on stylistic criteria.

A very similar (but not identical) cauldron was found in a tomb at Polis Chrysochous-***Tipozita***. Both were probably products of the same workshop once active in the area of ancient Arsinoe.

REFERENCES: Zachariou-Kaila 2001; for the production of copper in Cyprus during the Roman period, see Kassianidou 2011b.

E.Z.K.

65
Ladle

Copper alloy
H. 36 cm; H. of bowl 6.5 cm; Diam. of bowl 6.8 cm
Cypro-Classical II – Early Hellenistic period (4th c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1942/VIII-25/1(37)

This ladle has an elongated, semi-ovoid bowl and a long straight handle of rectangular section rising vertically from the bowl's rim. The upper end of the handle is bent backwards to form a short hook with goose-head terminal. The handle, which is made of a different copper alloy from the bowl, was probably produced separately and then welded on to the bowl.

The long-handled ladle – *κύαθος*/cyathus – with hook in the form of an animal's head rising vertically from the bowl was a very common household accessory in the ancient world, especially from the 5th c. BC down to the Roman period. Such ladles were usually made of copper alloys. They were used for serving liquids, as measures of volume/weight or, sometimes, for sacrificial purposes.

REFERENCES: Chavane 1982, 65-68, no. 52, fig. 91; for parallels and for ladles in general, see Robinson 1941, 194-198, pl. L, nos 613-622; Hayes 1984, 40-46, esp. nos 55-60.

E.Z.K.

63

64

65

66
Scalpel (surgical implement)

Copper alloy and iron
L. pres. 12.2 cm; L. handle 11 cm
Roman period (late 2nd/early 3rd c. AD)
Nea Paphos, eastern necropolis, 'Tomb of the surgeon'
Paphos District Museum, 2548/46

The scalpel (Gr. *μάχαιρα*, *σμίλη*; Lat. ***scalper***, ***scalpellus***, ***culter***) is the commonest of all surgical instruments. As is often the case with ancient surgical instruments, it combines two tools in one: a scalpel blade of iron, which slotted into a copper alloy spatula handle. Only a small fragment of the blade survives in the present example, but the well-preserved handle is fluted and ends in a pointed leaf-shaped spatula. The iron blade was used whenever a sharp cutting edge was necessary, while the spatulate end acted as a blunt dissector. Where analyses have been carried out, traces of tin-lead solder have been detected, indicating that the blade was secured to the handle but could easily be replaced if broken or worn.

The illustrated scalpel was found together with a large number of containers and other objects, including 25 metal instruments of specialized surgical use, in a late 2nd/early 3rd c. AD tomb in Nea Paphos. This was certainly the tomb of a surgeon who was buried with one of the most complete ***instrumentaria*** surviving from the ancient world. As in the best of cases, the Paphos ***instrumentarium*** included a set of (at least three) different scalpels.

REFERENCES: Michaelides 1984, 318, no. 23, 323-324, fig. 1:18, pl. LXXIV:6; 2011, 96.

D.M.

67
Bone lever (surgical instrument)

Copper alloy and iron
L. 17.8 cm; L. shaft 4.4 cm
Roman period (late 2nd/early 3rd c. AD)
Nea Paphos, eastern necropolis, 'Tomb of the surgeon'
Paphos District Museum, 2548/52

One of several bone levers found in the surgeon's tomb discussed in cat. no. 66. The copper alloy handle is circular in section and decorated with two sets of raised rings, which give it a better grip. Both ends have a deep, rather wide slot, into which the iron arms fit, and each joint is fastened in position by a pin. The arms, circular in section, start with a swelling and are also decorated with raised rings, all of which give better strength to the pulling action of the lever. The short spatula-shaped ends of the arms are bent in opposite directions at more or less right angles to the shaft.

Bone levers are not commonly found surgical instruments, even though these tools for moving fractured bone into position are described by several ancient authors, including Hippocrates and Galen. These two authors also instruct that several levers of different sizes, with blades of different widths, should be available so that the surgeon could use the one best suited to each particular case. Not surprisingly, the Paphos surgeon's well-equipped ***instrumentarium*** included at least four such instruments.

REFERENCES: Michaelides 1984, 318-320, no. 29, 326-327, fig. 1:22, pl. LXXIII:5; 2011, 96.

D.M.

68
Medicinal case with lid

Copper alloy
L. pres. 11.7 cm (probable original 9.7 cm); Diam. 1.9 cm
Roman period (late 2nd/early 3rd c. AD)
Nea Paphos, eastern necropolis, 'Tomb of the surgeon'
Paphos District Museum, 2548/75

One of six cylindrical medicine cases of varying length found in the surgeon's tomb in Nea Paphos, which also yielded items cat. nos 66 and 67. The cylindrical body is narrower at the top so as to take the cap lid, which is now fixed away from its fully shut position by rust. The body is decorated with one groove at the base and the lid with two pairs of grooves, one at the top, the other at its lower end. The base of the body has a small central, raised spot, while the top of the lid is decorated with three concentric grooves.

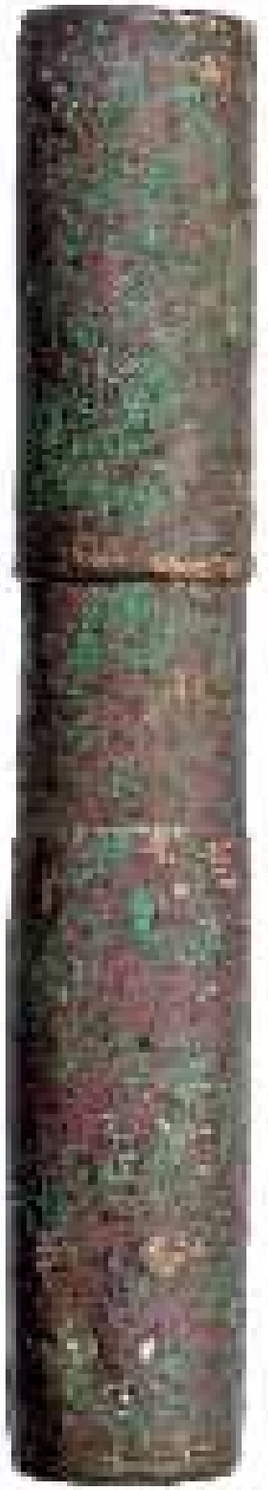
The storing of medicaments in metal containers was strongly recommended by several ancient authors, and this tubular type of container was widely used throughout the Roman Empire. Of the six examples found in the aforementioned tomb, two contained powders (a black one in this case and a brownish-red one in another), two contained pill-like pellets, while the other two were found empty. X-ray diffraction has shown that the black powder is carphosiderite, a hydrated salt of iron and magnesium, which, like the powdered haematite found in the other container, is highly bacteriocidal and was probably used as an antiseptic.

REFERENCES: Michaelides 1984, 320, no. 28, 331, fig. 1:2, pl. LXXII:4; 2011, 98-99, fig. 9; Foster ***et al***. 1988.

D.M.

66

67



68

69
Fishhooks

Animal bone and tooth
(a) H. 1.7 cm; W. 1.6 cm; (b) H. 1.1 cm; W. 1.2 cm
Late Pre-Pottery Neolithic period (6th millennium BC)
Apostolos Andreas-*Kastros*
Cyprus Museum, (a) CAK 79 543.2, (b) CAK 79 740.1

Two fishhooks: one (a), made from a tooth, is square-shaped with a curved point; the other (b), made of bone, is curved with a vertical point.

Numerous fishhooks (simple, crochet and double) have been excavated at the coastal Pre-Pottery Neolithic site of Apostolos Andreas-*Kastros*, situated at the tip of the Karpasia peninsula, the area closest to the Levantine mainland. These hooks, along with abundant fish remains (ca. 6,000 bones), perforated stones and 'necked' pebbles (possibly used as line or net weights), point to intensive fishing activities on the site. Among the fish species identified, *Euthynnus*, *Thynnus* and other *Scombridae* (tunas), and *Epinephelus* (groupers) were the most common ones. Other tools, as well as smoking or drying facilities suitable for processing and storing fish, have also been recorded.

By contrast, evidence of fishing is much less pronounced at sites dating to the Early Pre-Pottery Neolithic period. It is not clear whether this is the result of geological processes (the erosion or submersion of early fishing sites) or due to the fact that Cyprus' early colonists had limited knowledge of fishing and preferred to exploit land resources, hunt, and practise animal husbandry, perhaps because fishing involved a number of risks.

REFERENCES: Le Brun 1981, 61-62, fig. 56:1, 4; Desse & Desse-Berset 1994; 2003; Legrand 2007, pl. 10:7, 8; for fishing sites in the Levant and Cyprus, see Galili *et al*. 2004.

E.A.

70
Perforated sea shells

L. 3.2-4.5 cm; W. 1.8-2.8 cm
Late Pre-Pottery Neolithic period (6th millennium BC)
Apostolos Andreas-*Kastros*
Cyprus Museum, CAK 73 739.1, 5a-d

Four *Luria lurida* (*Cypraea lurida*, commonly known as 'cowrie') shells, each bearing two holes on opposite sides on their surface. They were found on the coastal site of Apostolos Andreas-*Kastros*, situated on the northeastern-most point of Cyprus, at the very tip of the Karpasia peninsula. *Luria lurida* shells appear in rocky coves and bays around the island. These examples were probably worn as body ornaments (pendants) as indicated by the perforations.

The site of *Kastros* yielded a rich and interesting marine assemblage of approximately 10,000 molluscs belonging to over 45 species. Their study provides important information on the site's palaeoenvironment and palaeoeconomy, and on issues related to everyday life, personal adornment and the symbolic sphere. Molluscs appear at archaeological sites either as a result of natural processes, as food residue or as man-made objects (utensils, ornaments, ritual and prestige objects, toys etc). Although marine molluscs are also represented at other contemporary sites (e.g. Khirokitia), a much greater dependence on marine resources is noted at *Kastros*.

REFERENCES: Cataliotti-Valdina 1994, pl. XLI:5a-d; Le Brun 1981; Reese 1978.

E.A.

a b

69

70

71
Bladelets

Obsidian
(a) L. 5.3 cm; W. 1.1 cm; Th. 0.3 cm; (b) L. 4.5 cm; W. 1.6 cm; Th. 0.4 cm
Early Pre-Pottery Neolithic period (9th millennium BC)
Parekklisha-***Shillourokambos***
Cyprus Museum, (a) P. S. 5038-91-Sector 1, (b) P.S. 5038-94-St. 30 T2-C2

Black, translucent obsidian bladelets with two cutting edges from the Early Pre-Pottery Neolithic site of Parekklisha-***Shillourokambos*** (cat. nos 23, 24). Substantial quantities of obsidian bladelets and flakes were found at ***Shillourokambos***, imported from the region of Göllü Dağ in Cappadocia. It has been suggested that the blades arrived on Cyprus in their finished form.

The appearance of an exotic raw material, such as obsidian, at Early Pre-Pottery Neolithic sites on Cyprus demonstrates that the inhabitants of these sites participated in a wider interaction sphere. This material is absent in earlier assemblages on the island but seems to have been traded intensively during the phase known as Early/Middle Pre-Pottery Neolithic B. In the lithic assemblages of the later Ceramic Neolithic sites, obsidian is a sporadic find. Its decline in Cyprus is associated with the end of hunter-gatherer networks and the development of sedentism. However, interaction with other areas of the southern Levant continues, as is evident in the presence of engraved pebbles that have mainland parallels, the introduction of marble rings and imported carnelian butterfly beads.

REFERENCES: Guilaine ***et al***. 2011, 707-719, fig. 2:12; Briois ***et al***. 1997; Guilaine & Briois 2001; McCartney 2010.

E.A.

72
Disc beads

Faience
Diam. 0.5-0.7 cm; Th. 0.2 cm
Late Chalcolithic period (ca. 2800/2700-2500/2400 BC)
Kissonerga-***Mosphilia***, Grave 546
Paphos District Museum, KM 2055, 2057, 2059

Oblate disc beads made of faience, a synthetic glassy material with crushed silicate core and vitreous coating. Cores are friable with interstitial glassy phase rendering them pale white to light blue. The monochrome glazes are variably weathered from no glaze to relatively thick lustrous deep blue-green, as here. They form part of a group of eight faience discs from a disturbed Kissonerga grave of a male, aged 35-45 years. According to spectographic analysis of one of these beads, the copper-coloured glaze was probably formed by efflorescence, that is, the colourant migrated to the surface during the firing process.

These faience beads are amongst the earliest in the Eastern Mediterranean, typologically indistinguishable from examples that are found especially in Egypt and the Near East. Discs from Egypt begin at least in Protodynastic times, well before the Cypriot occurrences. Both Egyptian and Levantine faience-makers used the esoteric technique of efflorescence, so it is likely that the Kissonerga beads are eastern imports. They are also found in Crete for the first time now at the gateway site of Mochlos. These precocious occurrences point to trade routes linking the Orient with Europe via Cyprus by the mid-3rd millennium BC.

REFERENCES: Peltenburg 1995; Tite & Shortland 2008, 125-126.

E.P.

73
Beads

Carnelian
L. 0.6-0.8 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia, Tholos IA, Grave VII
Cyprus Museum, KHIR 422

These carnelian beads – two flattened barrel-shaped and one ring-shaped – come from the grave of a young woman dug in the floor of a circular building at the Neolithic settlement of Khirokitia. The beads, which must have belonged to an ornament, were found near the neck of the woman. In other female graves carnelian beads appear as components of necklaces in combination with ***dentalium*** shells. Whether these necklaces were the personal property of the deceased or grave offerings is difficult to know. However, the fact that carnelian, a brownish-red mineral which is not indigenous to Cyprus, was imported from overseas may suggest that such necklaces were considered as prestige objects.

Objects made of carnelian have also been recovered from the Early Pre-Pottery Neolithic site of Parekklisha-***Shillourokambos***. Carnelian was used throughout Antiquity as a material related to body adornment.

REFERENCES: Dikaios 1953a, 21-24, no. 422, pls CI, CXLII; Guilaine ***et al***. 2000, 51; Pierides 1971, 50.

E.Z.K.

a b

71

72

73

74
Hob

Clay
H. 11.5 cm
Early Cypriot III – Middle Cypriot II period (ca. 2100-1800 BC)
Marki-*Alonia*, settlement, Unit XII-1
Cyprus Museum, Marki P 2750

This horseshoe-shaped cooking utensil is a stand to support cooking pots over a hearth. Round-based vessels could be supported by its three raised projections. The two rectangular terminals of the hob presented here are markedly backward-sloping. It is characterized by anthropomorphism, as the prominent knob on the central projection combined with the rectangular terminals give the impression of a human figure sitting with open legs. Its surface is darkened by exposure to fire. Hobs, dating from Early Cypriot I to Middle Cypriot II, have been excavated at Marki, Pyrgos, Sotira, Alaminos and Nicosia-*Ayia Paraskevi*.

This type of utensil is part of a package of cultural innovations introduced to Cyprus in the mid-3rd millennium BC. These innovations denote radical changes in the organization and structure of economy, both in the fields and the household. Hobs of this type, dating to the 4th and 3rd millennia BC, are known from sites in Anatolia and Palestine. Anthropomorphism is common to Anatolian examples.

REFERENCES: Frankel & Webb 1996, 184, fig. 8.1, pl. 32c; 2006, 17-18, fig. 2.5; for hobs and their significance, see Frankel & Webb 1994; for a discussion on everyday life innovations in Early Bronze Age Cyprus, see Webb & Frankel 1999; 2007.

G.G.

75
Cooking jug

Clay
H. 21 cm
Early Cypriot III – Middle Cypriot II period (ca. 2100-1800 BC)
Marki-*Alonia*, settlement
Cyprus Museum, Marki P 16151

This kind of one-handled cooking jug might have been set on top of a hob like cat. no. 74. It is a direct fire-boiling vessel of a form well-adapted to its function. Its deep ovoid body and dark colour would help to preserve relatively high temperatures, the large opening of the rim would allow for adding or removing food, the flaring rim would prevent boiling over and reduce evaporation during prolonged heating.

One-handled cooking jugs have slightly flattened bases, which differ from the round bases of two-handled cooking pots. This raises the issue whether both types could be placed on hobs (cat. no. 74). The blackened surface of cooking jugs confirms that both types were used over fire, although the asymmetrical vertical handles of two-handled pots allowed for better maneuvering.

REFERENCES: Frankel & Webb 2006, 135, fig. 4.47, pl. 46.

G.G.

76
Figurine of donkey with panniers

Clay (probably Red Polished ware)
H. 6.8 cm; L. 8.8 cm; W. 5.6 cm
Early Cypriot to Middle Cypriot period (ca. 2200-1700 BC)
Cyprus, archaeological context unknown
Ashmolean Museum, AN1888.623

This little, crudely-made but clearly identifiable donkey with large load-carrying baskets (panniers) belongs to a group of figures that includes two women. These and possibly other figures, not in the Ashmolean, were originally attached to the upper body or shoulder of a large Red Polished vessel (jar, bowl or jug). This is evident from the feet of all the figures which have clearly been detached from a sloping surface. Such vessels, in Early or Middle Cypriot Red Polished and Drab Polished wares, were decorated with modelled scenes depicting both human and animal figures in scenes of daily life, including ploughing, bread-making and harvesting. This little donkey with its long ears, deep-punctured eyes, slightly open mouth and panniers represents the main means of transport of agricultural produce from the fields to the village or markets during the Early and Middle Bronze Age.

Donkeys are thought to have first reached Cyprus at the beginning of the Early Bronze Age (ca. 2400 BC), probably from Anatolia, along with cattle, the plough and other agricultural and industrial technologies.

The figurine was presented to the Ashmolean by Rev. Greville Chester in 1988.

REFERENCES: Karageorghis 2006, 51-52, fig. 41; 1991, 122, no. 15a, pl. 85:1; Brown & Catling 1986, 20, pl. 4; Frankel 1983, 37, no. 153, pl. 13; cf. Karageorghis 2006, 13-14, figs 8-9; for cultural changes at the beginning of the Early Bronze Age, see Webb & Frankel 1999.

A.U. & J.W.

74

75

76

77
Model of a merchant ship

Clay
L. 45 cm; W. 20.5 cm; H. 23 cm
Late Cypriot I-II period (ca. 1650-1200 BC)
Kazaphani-*Ayios Andronikos*
Cyprus Museum, T 2B/249+377

The hull is deep and hollow with a rounded bottom. Both stems project above the gunwale; one of them, most probably the stern, bears seven plastic 'buttons' on the innerside. The gunwale is flat-topped and in-curving. Approximately 1 mm below, a horizontal line of equally spaced holes (37 on one side, 38 on the other) is arranged from stem to stem. On either side of the hull, a single narrow plastic ridge almost in a crescent shape runs along the middle of each side, connecting the lower parts of each stem. The mast-step is marked by a circular socket. Two protruding elements at each side of it have been interpreted as belaying pins for the halyards.

This is the most elaborate of three similar Cypriot ship models, which represent a distinct type in Late Bronze Age ship iconography and have no parallels outside the island. The perforated line under the gunwale and the representation of the keel only on the innerside of the models, are enigmatic: they have been interpreted either as construction elements of skin-covered ships or as features that characterized a Cypriot class of spacious seagoing merchant ships.

REFERENCES: *BCH* 88 (1964), 337, fig. 70; Nicolaou & Nicolaou 1989, 52, no. 249+377, fig. 14, pl. XXXIV; Merrillees 1968, 187-189; Westerberg 1983, 11-12, no. 5, fig. 5; Basch 1987, 70-71; Wachsmann 1998, 63-65.

S.D.

78
Model of a boat

Clay
L. 10.5 cm
Cypro-Archaic I period (750-600 BC)
Salamis-*Cellarka*, Tomb 104
Cyprus Museum, Sal. T. 104/5

The model is simple, representing most likely a fishing boat. The hull is rounded with both stems uplifted. It is crewed by one human figure, perhaps a rower, sitting in the middle. His arms are stetched to the sides of the vessel and his hands placed on the gunwale. The lower part of his body is flattened against the hull. Traces of red paint are visible on the arms and body.

Six similar Archaic boat-models with human figures are known so far from Cyprus, all from the eastern half of the island (Larnaca, Salamis, Yialousa). They belong to a broader group in the Cypriot coroplastic art of the Geometric and Archaic periods, which is represented by numerous ships and boats of various sizes and types. So far a total of 53 such models are known, most of which were found in tombs, most probably of seamen or people that were related to maritime activities.

REFERENCES: Karageorghis 1970a, 149, pl. 176:5; 1995, 128-129, no. II.vi.1; 2006, 188-189; Westerberg 1983, 22.

S.D.

79
Model of a small ship

Clay
L. 14.4 cm; H. 7.5 cm
Cypro-Archaic period (750-475 BC)
Amathus, western necropolis, Tomb 521
Limassol District Museum, LM 1143

A model of a vessel, most probably a small ship. The hull is shallow, canoe-shaped, with slightly rounded bottom. Because the two stems rise above the gunwale in an identical way, it is not possible to distinguish between the bow and the stern. They both curve inwards and their tips are covered with red paint. A double band of black paint decorates the lower part of the stems and another one runs horizontally around the lower hull, probably marking the waterline.

At least another seven similar ship models, with simple canoe-like hulls, upraised stems and decoration with painted bands on the outside, were found in tombs of the Amathus necropolis. They also add to the rich syntax of ship iconography in the Cypriot coroplastic tradition (see also cat. no. 78), which seems to have developed especially in Amathus, probably showing a particular maritime activity around its seas: at least 33 of the 53 ship-models known so far, dated from the Cypro-Geometric to the Cypro-Archaic period, come from this area.

REFERENCES: *BCH* 111 (1987), 719, fig. 173; Karageorghis 1993a, 74, pl. XXXII:2; for Cypriot ship-models, see Westerberg 1983; Basch 1987, 249-262; Hadjisavvas 2010, 139, no. 114 (G. Georgiou).

S.D.

77

78

79

80
Stone anchor

Limestone
H. 64 cm; W. 48 cm
Late Cypriot IIIA period (12th c. BC)
Hala Sultan Tekke
Larnaca District Museum, MLA 2520

Composite anchor with a roughly cylindrical rope-hole and two fluke-holes below. The now missing wooden flukes were intended to fasten themselves into the seabed so that the ship was anchored both by the weight of the anchor and the grip of the flukes. As such, composite anchors represent a further development of weight anchors, which were only provided with a rope-hole.

Stone anchors have been found along the seacoast and near the seawall of the current salt lake adjacent to Hala Sultan Tekke, testifying to harbour activities on that spot during the Late Bronze Age. However, anchors are also frequently detected in Late Cypriot settlements. Often they were reused as building material, but upstanding anchors without any apparent structural function were perhaps used for tethering animals. A cultic function has been proposed for anchors that were found in sanctuaries.

REFERENCES: Åström & Svensson 2007; Frost 1970; 2001; McCaslin 1980.

K.N.

81
Fragment of oxhide ingot

Copper
L. 24 cm; W. 20 cm; Th. 5 cm
Late Cypriot IIC-III period (13th-11th c. BC)
Mathiatis
Cyprus Museum, 1936/VII-17/9

This object is one of twenty-seven fragments of oxhide ingots that form part of the so-called 'Mathiatis hoard'. The hoard was accidentally discovered in the 1930s during mining operations at the orebody of North Mathiatis, located on the north-eastern foothills of the Troodos mountains. Because the 'Mathiatis hoard' also contained several tools (including unfinished or broken ploughshares similar to cat. no. 58) and some metal scrap, it has been classified as a founder's hoard. It is one of the most important assemblages for the study of copper production in Late Bronze Age Cyprus. First of all, the hoard – found inland, in one of the mining districts of Troodos – includes the largest concentration of oxhide ingot fragments discovered so far in Cyprus. Second, as part of a founder's hoard, the ingot fragments are interpreted as the raw material that would have been used by the founder to produce metal artefacts. The conclusion that can be drawn from these observations is that copper oxhide ingots were not produced in Cyprus solely for exportation, as some scholars have claimed in the past, but were also used on the island.

REFERENCES: Catling 1964, 282-284; Kassianidou 2009, 52-56.

V.K.

82
Tripod stand

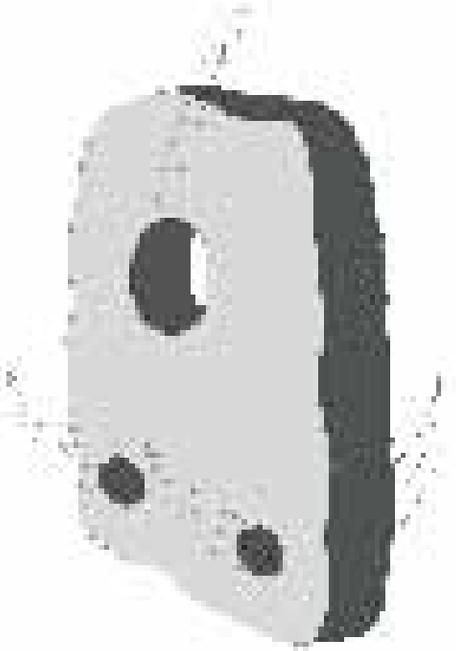
Bronze
H. 11.3 cm; Diam. of ring 10.1 cm
Cypro-Geometric I period (1050-950 BC)
Amathus-***Diplostrati***, Tomb 109
Cyprus Museum, 1942/XI-30/1

High ring, consisting of three superimposed bars of successively diminishing diameter at the top, and of two similar bars at the bottom; these two sets are separated by an open-work wavy line. The legs are wide and flat, with a pronounced outward curve; they rest on feet shaped like stylized feline pads; this arrangement is reminiscent of the legs of elaborate furniture pieces, such as tables, which were also occasionally used to support vases. Inner struts meet at a central point; one of them was broken in Antiquity and then clumsily repaired. This suggests that, when this stand entered the tomb in the Cypro-Geometric I period, it was already a revered heirloom. The tomb also contained some bronze ***phialae***, which could be placed on the stand. Its importance and function is the same as of the rod tripod cat. no. 60.

REFERENCES: Catling 1964, 201, no. 25, pl. 32a-b; Matthäus 1985, 310, no. 684, pl. 99.

G.P.

80



81

82

83
Juglet

Clay (Base Ring I ware)
H. 13.7 cm; Diam. rim 3.2 cm; Diam. base 3.6 cm
Late Cypriot IA-B period (1650-1550 BC)
Egypt, Sidmant, Tomb 310
Royal Museums of Art and History, Brussels, E 5796/4

Base Ring I juglet. Funnel rim, partly broken, tall tapering neck with fine strap handle from upper neck to shoulder, convex body and ring-base. Very dark, fine fabric (almost metallic), burnished to a high lustre. The juglet is decorated with two horizontal ridges at the neck with junction of the handle. Two applied vertical ridges in front of the body emphasize the front view of the juglet.

The very hard fabric recalls the influence of metal prototypes. The relief decoration looks like the incision marks made on poppy seed heads in order to extract juice for making opium products; indeed, opium traces have been identified in some juglets.

Hundreds of Base Ring I juglets have been found in more than 25 sites in Egypt (and many more in the Levant), in contexts dating from the end of the Second Intermediate Period to the early 18th Dynasty. They come almost exclusively from graves and might have been used in funerary rituals.

REFERENCES: Petrie & Brunton 1924, pl. V:91; Merrillees 1962, 289; 1968, 70-71, no. 49, 148-149, 156; Åström 1972b, fig. XLIX:6-7; Laffineur & Vandenabeele 1990, 21, no. 3; Morris 1985, 32; Eriksson 2001.

A.J.

84
Flask

Clay (Base Ring II ware)
H. 13.6 cm; Diam. rim 3 cm
Late Cypriot II period (1550-1200 BC)
Egypt, Saft El-Hinna, Tomb 41
Royal Museums of Art and History, Brussels, E 2607

Lentoid flask in Base Ring II ware. Funnel rim, narrow tapering neck with handle from upper neck to the shoulder, and rounded base. Part of the rim has been restored and there is a horizontal crack on the mid body. Grey matt fabric with white matt painted decoration, faded at the neck and the lower side of the body. The exterior surface is mottled with brown and burnished to a very low finish. The body is decorated with a diagonal cross of four lines on both sides.

Flasks were among the most common Cypriot vessels exported to Egypt, together with juglets (cat. no. 83), double juglets (cat. no. 91) and spindle bottles (cat. no. 85). Interestingly enough, Cypriot exports to Egypt included almost exclusively small closed forms, most probably containers for perfumes and other liquids; Cypriot open forms (widely exported in the Levant) are extremely rare in the Nile.

REFERENCES: Petrie 1906, pl. XXXIXB:14; Merrillees 1968, 5-6, no. 2, 182-183; Åström 1972b, 189, fig. LIII:13; Laffineur & Vandenabeele 1990, 23, no. 23.

A.J.

85
Spindle bottle

Clay (Red Lustrous Wheelmade ware)
H. 32.1 cm
Late Cypriot IA2-IIIA1 period (16th-11th c. BC)
Unknown provenance
Royal Museums of Art and History, Brussels, E.3393 b

Spindle bottle in Red Lustrous Wheelmade ware. Flat everted rim, tall tapering neck, elongated body narrowing towards the ring base, flat handle from upper part of neck to shoulder. Incised pot-mark on the base.

The spindle bottle is the most common form in Red Lustrous Wheelmade ware. There are strong indications that this ware was produced in northern Cyprus, although the southern Anatolian coast cannot be ruled out as an alternative production area. Cypriot involvement in the manufacture of Red Lustrous Wheelmade ware seems to be corroborated by the fact that some vessels carry pot-marks that can be interpreted as Cypro-Minoan signs. The ware occurs predominantly in Cyprus, but is attested at Late Bronze Age sites throughout the entire Eastern Mediterranean. Vessels in Red Lustrous Wheelmade ware are mostly found in tombs and sanctuaries rather than in domestic contexts, which could imply that they served a ritual function. In fact, the shape of the spindle bottle precludes its function as table ware. The narrow neck and small filling hole seems to indicate that it was intended for a controlled pouring of a fluid substance, which was probably an aromatic oil or resin. Residue analyses further indicate that the inner side of Red Lustrous Wheelmade vessels could be coated with a waterproof agent like beeswax or bitumen.

REFERENCES: Eriksson 1993; Knappett & Kilikoglou 2007; Merrillees 1968, 28-20, no. 61; Steele ***et al.*** 2007.

K.N.

86
Jug

Clay (Base Ring II ware)
H. 24.8 cm; Diam. rim 8 cm; Diam. base 8 cm
Late Cypriot II period (1550-1200 BC)
Levant, Lachish, Tomb 501
Royal Museums of Art and History, Brussels, O 1510

Large Base Ring II jug with wide round mouth, flaring rim, roughly cylindrical neck with handle from neck to shoulder, piriform body and wide ring-base. The jug has been restored at the mid and lower body and there is a horizontal break line. Grey fabric with lustrous dark grey slip, which has mostly disappeared. The fabric is coarser and thicker than the fine fabric employed for the production of juglets. The jug has a matt white painted decoration of two groups of four encircling lines on the neck. At the junction of neck-shoulder is another group of four encircling lines, which are irregularly painted. On the body are groups of four vertical lines and four diagonal lines in cross or V-shape and there is another group of four encircling lines at the bottom. The handle has two deep vertical incisions along the complete length.

A very large number of Base Ring and other Cypriot pottery types (both containers and open shapes) has been found on numerous Levantine sites of that period (in both settlements and funerary contexts), suggesting an intensification in commercial relations between the island and the Levant during the 15th and 14th c. BC. Interestingly enough, Base Ring forms were imitated at Lachish when the importation of Cypriot pottery ceased at the site, a fact possibly suggesting their high value.

REFERENCES: Tufnell 1958, 209-210; Åström 1972b, fig. LIII:2; Laffineur & Vandenabeele 1990, 43, no. 15; Gubel & Overlaet 2007, 261, no. 555.

A.J.

83

85

84

86

87
Juglet

Clay (White Shaved ware)
H. 16.2 cm; Diam. rim 1.8 cm
Late Cypriot II period (1550-1200 BC)
Levant, Lachish, Tomb 1003
Royal Museums of Art and History, Brussels, O 1514

Juglet in White Shaved ware. Spindle-shaped body, trefoil mouth, short and narrow neck with raised handle from rim to shoulder and pointed base. Medium hard, pale-buff fabric. The neck, handle and body have distinctive vertical trimming marks, which indicate that the vase was shaped or trimmed with a sharp knife – a characteristic feature of this pottery type. The main part of the handle is not preserved but the two joins are visible at the rim and shoulder.

White Shaved ware includes almost exclusively juglets most probably used as commodity containers. The juglets, imitations of Palestinian dipper juglets, were mostly found in tombs throughout Cyprus but they were also exported, most probably from eastern Cyprus to other areas in the Mediterranean.

REFERENCES: Åström 1972b, fig. LVIII:2; Laffineur & Vandenabeele 1990, 43, no. 17; Morris 1985, 37; Crewe 2007, 38-39.

A.J.

88
Jug

Clay (Bucchero ware)
H. 14.4 cm; Diam. rim 5.6 cm; Diam. base 5 cm
Late Cypriot II period (1550-1200 BC)
Levant, Lachish, Tomb 1003
Royal Museums of Art and History, Brussels, O 1512

Bucchero jug. Carinated rim with high handle from rim to shoulder, short, medium wide and roughly cylindrical neck, piriform body and ring-base. Small indentation on mid body caused by firing. Red fabric with mottled surface in dark grey. Very thin slip, which is slightly lustrous, and traces of horizontal burnishing in the neck and vertical burnishing on the body. The jug has a ribbed decoration consisting of 38 raised ribs and a horizontal ridge at the neck base.

There is a close alliance between Bucchero and Base Ring II wares, and it has been suggested that Bucchero juglets were also modelled after opium poppy capsules (see cat. no. 83). At Lachish, Bucchero imports date after Base Ring had reached a peak, early in the 14th c. BC.

REFERENCES: Tufnell 1958, 61. no. 1003 (1st row, 7th from the left), 202, pl. 79:830; Åström 1972b, fig. LXXXVIII:1-2; Merrillees 1979, 169; Laffineur & Vandenabeele 1990, 43, no. 18.

A.J.

89
Bowl

Clay (White Slip II ware)
H. 8.2 cm; Diam. rim 15 cm
Late Cypriot IIB-C period (1450-1200 BC)
Levant, Lachish, Tomb 206
Royal Museums of Art and History, Brussels, O 1518

Small bowl in White Slip II ware. Deep hemispherical body with rounded base and handle below rim. Decorated in brown paint on cream slip; dotted rim, lattice pattern with outer strokes markedly thicker, six vertical latticed ladder patterns alternating with six dotted lines and six single ladders. The handle is missing and the rim has been partly restored.

White Slip was one of the most widely exported Cypriot wares in the Late Bronze Age; White Slip II bowls, in particular were the most popular Cypriot vases exported in the Eastern Mediterranean and even reached the central Mediterranean. With their typical shallow shape, they were used for the consumption of hot cooked meals and as drinking vessels for wine.

REFERENCES: Åström 1972b, fig. LXXXIII:8; Laffineur & Vandenabeele 1990, 43, no. 19; Beck *et al*. 2004, 13, 18; Gubel & Overlaet 2007, 261, no. 556.

A.J.

90
Miniature tankard

Clay (Base Ring I ware)
H. 8.15 cm; W. 7.5 cm; Diam. rim 6.2 cm
Egyptian 18th Dynasty (16th-14th c. BC)
Egypt, Sidmant, cemetery A, Tomb 263
Ashmolean Museum, AN1921.1284

This miniature, one-handled, rather thick-walled tankard or cup is handmade of hard-fired brown clay and has a mottled black, grey and orange-red polished surface. It has a spur-shaped projection which acts as a thumb-grip on top of the vertical handle and an everted rim, below which are two horizontal relief ridges.

Base Ring pottery from Cyprus is often found in Egyptian burials along the Nile.

REFERENCES: Merrillees 1968, 65, pl. 20:3; Petrie & Brunton 1924, 23, 26, pls 63:263 C, 67.

A.U. & J.W.

91
Double juglet

Clay (Base Ring I ware)
H. 10.6 cm; Diam. of each body 4.2-4.4 cm
Egyptian 18th Dynasty (16th-14th c. BC)
Egypt, Sidmant, cemetery A, Tomb 264
Ashmolean Museum, AN1921.1385

This composite vessel, comprised of two juglets joined at the upper body with a single bifurcated handle, is made of extremely hard-fired fine red-brown clay covered with a grey-brown polished slip. There are two horizontal bands in relief on the upper neck of each juglet. The shape recalls that of an inverted poppy-capsule.

These juglets are believed to have been exported as containers of a precious substance, either perfume or perhaps opium in liquid form. In the case of this example the dried remains of the contents were found adhering to the inside of the body.

REFERENCES: Merrillees 1968, 66, pl. XII:3; Petrie & Brunton 1924, pl. 63; cf. Karageorghis 2002a, 41, fig. 73:4.

A.U. & J.W.

87

88

89

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91

92
Amphora

Clay
H. pres. 58 cm
Late Cypriot IIIA period (12th c. BC)
Hala Sultan Tekke
Larnaca District Museum, N 1583

Amphora (handmade, coiled) with a short, convex neck (now restored), elongated oval body, round base and two vertical handles on either side of the upper body. It is possible that the original neck of the amphora was deliberately lopped off when opening the vessel, as this practice is attested at sites in Egypt.

Many examples of this type of amphora have been found in the Late Bronze Age settlement of Hala Sultan Tekke. It is most probably an import from Egypt, as it is very similar in shape and fabric to amphorae made from a Nile silt clay that originate in various New Kingdom sites. These amphorae were intended as trade and storage vases. They could contain wine or beer, but it is not unlikely that they were also used for the transport of fish, since many bone remains of Nile perch, a fish indigenous to Egypt, were detected at Hala Sultan Tekke.

REFERENCES: Eriksson 1995; Rose 2001.

K.N.

93
Minoan cup

Clay
H. 8.8 cm; Diam. rim 9 cm
Middle Minoan IB/IIA period (19th-18th c. BC)
Karmi, Tomb 11B
Cyprus Museum, Karmi T. 11B/6

Minoan cup decorated in the so-called 'Kamares style' with dots and stars, and with red lines on a black background. The cup was found in a late MC I single-burial tomb at Karmi, which contained also a bead of blue paste presumably from Egypt, hence it was nicknamed "Tomb of the Seafarer".

Kamares ware – named after the Cretan cave where it was first found – was the most characteristic type of high-quality pottery produced in Crete during the Old Palace period (19th-18th c. BC). Kamares tableware (cups and bridge-spouted jars) was also exported to the Eastern Mediterranean, albeit in small numbers. In fact, this is the only Aegean item from Cyprus which can be safely attributed to the Minoan Old Palace period. An earlier bridge-spouted jar from Lapithos and a few bronze daggers from Lapithos and Bellapais-*Vounous* date to the period prior to the establishment of Minoan palaces (Early Minoan III-Middle Minoan IA). Overall, it seems that Aegean contacts with Cyprus were rare before the Late Bronze Age. Aegean polities had still little access to the Eastern Mediterranean exchange networks which, as we know from the circulation of Cypriot ceramics in the Levant and Egypt, operated fully from the Middle Bronze II (Middle Cypriot II-III) period.

REFERENCES: Stewart 1962, 199, 202, figs 2, 8, pl. VII; Webb *et al*. 2009, 151-152, 155, no. 6, 246-247, 268-273; for Middle Minoan imports in Cyprus and vice versa, see Lambrou-Phillipson 1990, 85-87; Merrillees 2003; Sørensen 2008; Koehl 2008; for Cypriot exports in the Middle Bronze Age, see Maguire 2009.

N.P.

94
Aegean cup

Clay
H. 6.9 cm; Diam. rim 10.6 cm
Late Helladic IIA period (15th c. BC)
Ayia Irini-*Palaeokastro*, Tomb 3
Cyprus Museum, AI 7.70 T3/16

Semi-globular cup of Aegean origin (Furumark shape 211) decorated with double axe motifs. It was found in chamber tomb 3 of the rich late MC / LC I-II cemetery of Ayia Irini-*Palaeokastro*, which has yielded more Aegean vases.

Aegean ceramic imports in Cyprus increase considerably at the beginning of the Late Bronze Age. They consist mostly of cups and other open vessels, and only rarely of closed forms. Most Aegean imports come from northern coastal sites (Ayia Irini, Toumba tou Skourou), and from Enkomi; a few more are known from Palaepaphos, Maroni and Hala Sultan Tekke. Such a distribution may suggest a close connection between the N/NW part of Cyprus and the Aegean in the earlier part of the Late Bronze Age.

The double axe (a common decoration of Aegean cups found in Cyprus) was a major religious symbol in Minoan Crete. This, in combination with the rising number of Minoan imports on the island at the beginning of the LBA and the possible derivation of Cypro-Minoan script from Linear A, have led some scholars to suggest a special link between Crete and Cyprus in that period. However, although the earliest 'double axe cups' are clearly of Cretan origin, in later periods (Late Minoan IB/Late Mycenaean IIA) cups manufactured in Early Mycenaean Greece also reach the island. This example is most probably of Mycenaean origin.

REFERENCES: Pecorella 1973; 1977, 21-22, figs 30, 31; for early Aegean exports to Cyprus, see Graziadio 2005; Sørensen 2008; Papadimitriou, forthcoming; for the overseas relations of Cyprus in early LC I, see Merrillees 1971; for the importance of the double axe symbol, see Haysom 2010.

N.P.

95
Mycenaean stirrup jar

Clay
H. 12.1 cm; Diam. max. 11.9 cm
Late Helladic IIIA2 period (1375-1300 BC)
Enkomi, Tomb 94 (British Museum excavations)
Cyprus Museum, A 1583

Globular, slightly depressed body, with depression on one side (perhaps during firing). Decorated with a relief line or moulding at the base of the neck, a reserved circle on top of the stirrup disc, reserved triangles on the handles, painted parallel chevrons on the shoulder and parallel bands on the body in reddish paint. A common Mycenaean shape that was initially imported in Cyprus, possibly containing oil or other slow-pouring liquid, and later made locally.

REFERENCES: Karageorghis 1963, 25, pl. 21:1, Åström 1972b, 340.

D.P.

92

94

93

95

96
Mycenaean rhyton

Clay
H. 14; Diam. max. 9 cm; Diam. rim 5.4
Late Helladic IIIA2/IIIB1 period (ca. 1350-1250 BC)
Enkomi, Tomb 10 (P. Dikaios excavations)
Cyprus Museum, Enkomi T. 10-108

Mycenaean piriform rhyton with bird protome attached to the body opposite the handle. The body is decorated with floral and stylized rock motifs. The rhyton was a ceremonial vessel used for libations through a small opening (0.5 cm) at its base. Its name is Greek (*ῥυτόν*) and derives from the verb *ῥεῖν*, meaning 'to flow'. Rhyta were used all over the Eastern Mediterranean and the Near East in the Bronze Age. They were made in metal, stone or clay and often took the form of a bull's or other animal's head.

Rhyta were very common in Minoan Crete and Mycenaean Greece. Mycenaean rhyta were exported to Cyprus and the Levant during the 14th and 13th c. BC, albeit not in great numbers. Fewer than 20 examples are known from Cyprus, only two of which had bird protomes attached to the body (both from Enkomi). No Minoan examples have been found so far, although the discovery of a local LC I imitation at Enkomi may suggest the presence of Cretan examples which functioned as prototypes. Rhyta are found mostly in tombs, but they are also known from domestic contexts (Enkomi) and sanctuaries (Myrtou-***Pigadhes***).

REFERENCES: Dikaios 1971, 370, no. 108, pl. 210:47, 48; Courtois 1981, 163-164, fig. 159B; Koehl 2006, 135, no. 400, table 25 (for all Cypriot contexts where Aegean rhyta have been found).

N.P.

97
Mycenaean flask

Clay
H. 14 cm
Late Helladic IIIA2 period (ca. 1350-1300 BC)
Enkomi, Tomb 68 (British Museum excavations)
Cyprus Museum, A 1572

Mycenaean globular flask (Furumark shape 189) decorated with concentric rings on the body and stylized flowers on the shoulders. The narrow mouth of the vase suggests that it was used as a container for liquids.

Aegean ceramics were appreciated in the Eastern Mediterranean for their stylish appearance and lustrous decoration, which was technically unmatched in the Late Bronze Age world. In earlier periods, Aegean exports included almost exclusively drinking and pouring vessels. Closed forms appeared in the 15th c. BC but they included mostly wide-mouthed vases (piriform jars and alabastra), probably used for viscous materials (e.g. unguents or honey). It was only in the mid-14th c. BC that containers with narrow necks became an integral part of the Mycenaean repertoire of exported pottery, stirrup jars (cat. no. 95) being the most common liquid containers followed by flasks.

This shift in Aegean export industry was probably associated with the rise of Mycenaean palaces in mainland Greece (14th c. BC), which as we know from archaeological and textual evidence were actively involved, among others, in the production of perfumed oil. Although Linear B tablets make no reference to trade activities, the vast number of liquid containers found all over the Mediterranean in that period suggests that perfume trade was a major component of Mycenaean economy.

REFERENCES: Karageorghis 1963, 36, pl. 30:1-2; for Mycenaean pottery in Cyprus in general, see van Wijngaarden 2002, 125-202; for the use of Mycenaean containers, see Leonard 1981; for the Mycenaean perfume industry, see Shelmerdime 1985.

N.P.

98
Cup

Stone
H. 4.5 cm; Diam. 5.8 cm
Late Cypriot IIIA period (12th c. BC)
Cyprus, archaeological context unknown
Limassol District Museum, LM 1066/1

Stone cup with incised decoration. Flat rim, parallel grooves below rim and on shoulder and hatched band in between; vertical grooves on body, vertical handle from rim to shoulder.

Sources of inspiration vary and it is possible that it imitates metal prototypes or prototypes in other materials, such as Minoan and Mycenaean pottery vessels. The decoration usually consists of incised geometric ornaments, made by using a compass. Such vessels of various types of stones were imported from Egypt and Greece, but there was also local production; a workshop was said to have been identified at Enkomi in Room 13A, Floor IIIA, where an unfinished stone mace-head and some diabase pounders were found. The stone vases may have contained cosmetics.

REFERENCES: Unpublished; Dikaios 1971, 177; Courtois ***et al***. 1986, 126-127, pl. XXIII:9-12; Bevan 2007, 224-227.

D.P.

99
Alabastron (jar)

Alabaster (calcium-based rock)
H. 9.8 cm; Diam. rim 5.5 cm; Diam. base 2.2 cm
Late Cypriot II-III period (14th-12th c. BC)
Enkomi
Royal Museums of Art and History, Brussels, A 1238

Undecorated jar in alabaster, with weathered surface and restored lip. The jar has a broad neck widening towards the thick rim, an ovoid body and a flat base. There are two opposite solid duck-shaped handles on the shoulder. The form of the vessel imitates the general shape of an Egyptian-Near Eastern storage jar, though decorated with duck-shaped handles.

Alabaster vases were mainly imported from Egypt and distributed to the southern coast of Cyprus, where they were deposited in rich tombs. However, similar vessels were also carved on the island – Enkomi probably was a manufacturing centre – imitating imported Egyptian vases as well as Near Eastern and other local versions.

REFERENCES: Laffineur & Vandenabeele 1990, 25:1, pl. IV:1; Bevan 2007, 152-156.

M.S.

100
Alabastron (jar)

Alabaster
H. 9.2 cm; Diam. 4.1 cm
Late Bronze Age (1650-1050 BC)
Enkomi
Cyprus Museum, A 140

Wide flat mushroom lip, long tapering body, two opposing lug handles on shoulder, slightly damaged. Small perforation in centre. Although the tomb number in which it was found has not survived, the vessel most probably comes from the British excavations of the tombs of Enkomi.

It seems that Enkomi received a larger number of alabaster vases from overseas than other contemporary sites. Most of these vases occur in tombs and may have been imported from Egypt containing unguents, as part of the repertoire of prestige products sent to the island in exchange for copper.

REFERENCES: Courtois ***et al***. 1986, 122-126; see also www.enkomicm.org.

D.P.

96

97

98

99

100

101
Ivory tusk

Hippopotamus' tusk
L. pres. 15.1 cm; W. max. 4.1 cm
Late Cypriot IIC-IIIA period (13th-12th c. BC)
Hala Sultan Tekke
Larnaca District Museum, N 10041

Lower canine of a young hippopotamus. It was cut lengthwise; only one half of the tusk is preserved. The craftsman had partly removed the hard ridged enamel that protects the outer faces of the tusk, as a result of which the ivory is partially visible. The tusk of an adult animal can reach a length of more than 50 cm on the outer curve and weigh up to 1.5 kg.

During the Bronze Age, both hippopotamus and elephant's ivory were exported from the Syro-Palestinian coast and Egypt to Cyprus, and further westwards to the Aegean, as can also be inferred from the cargo of the Uluburun shipwreck. The ivory was used for the production of seals, inlays, figurines and cosmetic objects. Cosmetic boxes in the shape of a duck (cat. no. 227) were probably made exclusively from hippopotamus' lower canines. Remains of raw material in coastal urban sites like Enkomi, Kition and Hala Sultan Tekke attest that Cyprus was one of the production centres of ivory artefacts in the Eastern Mediterranean.

REFERENCES: Caubet & Poplin 1987; Krzyszkowska 1988; 1990; Pulak 2001, 37-39; Reese 1998.

K.N.

102
Fragment of a box

Ivory or bone
H. 10.2 cm; W. max. 4.3 cm; Th. max. 0.58 cm
Late Cypriot II-III period (14th-11th c. BC)
Enkomi
Royal Museums of Art and History, Brussels, A 1228

Fragment of a high and narrow cylindrical box in ivory or bone, mended from two pieces. The fragment has incised decoration showing parallel encircling lines, small punctures and zones with dotted scales. There are two pierced holes in the side which served as an attachment for a circular lid or bottom by a string.

Such boxes were locally carved on Cyprus. Bone was a local material and thus cheaper than ivory. The latter raw material was imported from the Near East or Egypt.

REFERENCES: Åström & Åström 1972, 548, 554, 607-608, 614-616 (type 1ba); Dikaios 1971, 293-294, pl. 168:35, 37; *BCH* 84 (1960), 543-544, figs 62-63; Laffineur & Vandenabeele 1990, 39:191, pl. XIII:10.

M.S.

103
Fragment of a rod

Ivory or bone
L. pres. 9.6 cm
Late Cypriot II-IIIA period (14th-12th c. BC)
Enkomi
Royal Museums of Art and History, Brussels, A 1229

Fragment of a circular rod in ivory or bone; head missing. The terminal has a slightly pointed end. It is decorated with incised groups of encircling lines and dotted scales. For function and distribution, see cat. no. 104.

REFERENCES: Åström & Åström 1972, 550, 610 (pin type 4b); Laffineur & Vandenabeele 1990, 40:192, pl. XIII:11.

M.S.

104
Fragment of a rod

Ivory or bone
L. pres. 5.8 cm; W. bulge 1.67 cm; W. pin 0.79 cm
Late Cypriot II-IIIA period (14th-12th c. BC)
Enkomi
Royal Museums of Art and History, Brussels, A 1230

Upper fragment of a rod with a pomegranate head in ivory or bone, manufactured from two pieces. It is decorated with incised encircling lines and dotted scales. Similar rods were widely found in the Near East, while the scale decoration is a typical Aegean iconographical design.

This widespread style of ivory carving gives an idea about the interaction in the Eastern Mediterranean. The rods can reach a length of more than 30 cm. They can possibly be interpreted as thick pins, spindles or toilet accessories. In Cyprus, they represent luxury objects deposited in tombs.

REFERENCES: Åström & Åström 1972, 550, 610 (pin type 1); Karageorghis 1974, 91, pl. LXXXVII:60+62, 132, 248; Laffineur & Vandenabeele 1990, 40:193, pl. XIII:12.

M.S.

101

102

103

104

105
Bowl

Faience
H. 5 cm; Diam. 12.8 cm
Cypro-Geometric I period (1050-950 BC)
Palaepaphos-***Skales***, Tomb 58
Kouklia Local Museum, Palaepaphos-***Skales*** T. 58/5

Hemispherical bowl with white core, pale blue glaze, black decoration of rim dots and small, schematic rosette on the interior.

The bowl has Egyptian features, such as the plain shape, the glaze colours and linear decoration, typical of Middle and New Kingdom faience vase-making techniques. In that sense, it may have been made long before it was deposited in the tomb, perhaps as a heirloom. However, an origin on the Levantine coast, where an Egyptianizing faience industry was established in the 10th c. BC, cannot be excluded. Faience bowls form part of the luxury products placed as tomb offerings in wealthy persons' tombs from the Late Bronze Age to the Archaic period, although they do not constitute a very common grave gift. They were appreciated by the upper classes and occur in tombs in Cyprus and neighbouring countries.

REFERENCES: Karageorghis 1983; Peltenburg 1983, 423; Stampolidis & Karetsou 1998, 143.

E.R.

106
Amphoriskos

Glass
H. 11.7 cm; Diam. 5.2 cm
Egyptian 18th Dynasty (ca. 1390-1350 BC)
Kalavasos-***Ayios Dhimitrios***, Tomb 11
Larnaca District Museum, K-AD 811

This small three-handled jar is made of dark blue slightly translucent glass, decorated with festoons of white and yellow stripes. It was made in the core-formed technique, in which a heated core of clay and dung was dipped in powdered glass. Semi-molten thin strips of glass were laid on and pulled up to make the festoon patterns. The base and handles were added and the core was removed. Small glass vessels of this shape were made in Egypt in the reigns of Amenhotep III and Akhenaten and a few were imported to Cyprus in the 14th c. BC, part of a substantial trade between the two countries at this time (when much Cypriot pottery was imported to Egypt, see cat. nos 83-85, 90, 91). Possibly this small, elegant vessel contained perfume, but this is not certain. It is one of a pair found in a tomb of three young women.

REFERENCES: Nolte 1968; Peltenburg 1986; Nicholson 1993, 47-60; Jacobsson 1994, 21-24; Nicholson & Henderson 2000.

A.S.

107
Lentoid vessel

Glass
H. 9.3 cm; W. 7.3 cm
Late Cypriot IIB-C period (13th-12th c. BC)
Hala Sultan Tekke
Cyprus Museum, G 71

Flattened globular body with cylindrical neck, rounded slightly thickened rim, single remaining handle from shoulder to mid-neck. Body light brown, opaque cream-white, and yellow threads. Decorated by threads wound round the multi-coloured vessel, with white and yellow cable rim, chevron pattern around the neck, feather pattern on the body between thick, uneven white borders on the shoulder and above the base. Originally a blue body inlaid with white and yellow threads. Core-formed glass.

Glass vessel production started in Mesopotamia in the first half of the 2nd millennium BC, and then expanded to numerous centres, especially in Egypt where it flourished in high status workshops during the New Kingdom. The style of this flask is identical with products of Nolte's Egyptian Werkkreis 4. Its output lasted from the reign of Tutankhamun through that of Ramses II (ca. 1334-1200 BC). Similar examples in Cyprus were found at Enkomi, Kition and Kouklia. During this period, glass ingots were transported to workshops around the East Mediterranean. The trade may help to account for the local production of numerous contemporary glass pomegranate vessels on Cyprus, but the flask is more likely an import, ultimately from Egypt.

REFERENCES: Jacobsson 1994, 21; Nolte 1968, 185; Peltenburg 1986, 152.

E.P.

108
Flask

Glazed composition (faience)
H. 13.7 cm; Diam. 10 cm
Egyptian New Kingdom (ca. 1400-1200 BC)
Enkomi-***Ayios Iakovos***, Tomb 45 (British Museum excavations)
British Museum, GR 1897,4-1.959

Decorated with large lotus flowers on both sides, and originally covered with a glistening turquoise glaze, this faience flask was a prized import from Egypt to the prosperous trading and industrial town of Enkomi-***Ayios Iakovos***. It was placed in a chamber tomb with a range of grave goods, including jewellery and numerous imported Aegean vessels, reflecting the wealth, status and lifestyle of the deceased. Egyptian faience vessels were admired for the technical skill required to make them, but also because of their likely contents – perfumed or medicated oil for personal adornment or for anointing the dead (see also cat. nos 106, 107). They may also have had symbolic and religious associations: the ancient Egyptians associated turquoise with fertility and eternity, especially as embodied in the cult of the goddess Hathor. The later 18th and 19th Dynasties witnessed an intensification of trade between Cyprus and Egypt, probably connected with the copper trade – (see cat. no. 153) – of which Hathor was also the patron. This phenomenon may also have led to the adoption of new religious ideas on Cyprus.

REFERENCES: Crewe 2009, no. 45.2; Jacobsson 1994, no. 169; Friedman 1998, 15; Peltenburg 2007b.

T.K.

105

107

106

108

109
Scarab

Steatite
L. 1.9 cm; H. 0.83 cm; W. 1.43 cm
First half of the 13th c. BC
Enkomi, Ashlar Building
Cyprus Museum, Enkomi (Dikaios) no. 182

Scarabs take the form of dung beetles, their rolling of balls of food symbolizing the daily movement of the sun by the Egyptian god Kheper. On the underside of this scarab, a seated king is depicted wearing a long robe and the blue crown and holding a crook and flail. Above is a winged disc. An ovoid cartouche contains the throne name of the 18th Dynasty Pharaoh Thutmose III, Men-kheper-Re. Yet, typologically, this scarab has a 19th Dynasty form. Even in later periods, the name of this deified king, which was also read as Ammon, lent protection and power to the person who bore his name on a scarab amulet.

Combining all five signs on the seal, the king, basin, disc, cartouche, and winged disc, the seal reads 'honoured who loves Ammon'. It was made early in the reign of Ramses II (1279-1213 BC); more than a century later, this scarab and a Cypriot seal were covered by, or placed below, a floor, and possibly served as magical protection for the Ashlar building at Enkomi.

REFERENCES: Dikaios 1969, 196; Charles 1971, 819-821; Schulz 2007, 29-30.

J.S.

110
Papyriform terminal

Faience
H. 3.7 cm; Diam. top 3.6 cm; Diam. base 2.1 cm
Late Cypriot IIIA period (12th c. BC)
Hala Sultan Tekke
Larnaca District Museum, N 1118

The terminal is made of blue faience with white inlays, which originally were probably coloured light green. It has a cylindrical base, a convex-conical body, a convex top and a square hole underneath with traces of an ivory rod inside. The decoration consists of three encircling lines on the lower part, papyrus flocks on the main body and the cartouche of Pharaoh Horemheb on the top. Similar items are known from Egyptian New Kingdom contexts. They were the ornamental terminals of sceptres or courtiers' walking sticks.

The faience terminal of Hala Sultan Tekke was found in a context dated more than a century later than the reign of Horemheb. Consequently, it is either an heirloom or a contemporary import of the 12th c. BC that reached the Cypriot harbour town via trade.

REFERENCES: Åström 1979; Peltenburg 1986, 165-166, 170.

K.N.

111
Hittite figurine

Silver
H. 6.2 cm
Late Bronze Age (1400-1200 BC)
Kalavasos-*Ayios Dhimitrios*, Tomb 12
Cyprus Museum, K-AD 1599

This silver figurine shows a male figure in typical Hittite dress – tall pointed headdress with relief horns, shirt, kilt, boots, and with a curved crook hanging at his right side, standing on the back of a hoofed animal which has horns or antlers. He is probably a Hittite god of the open country, who is often shown standing on the back of a deer. The male and the animal were cast in the 'lost wax' technique and the whole piece was made in several parts and soldered together. There is a loop for suspension on the back, thus the figurine could either stand on its flat base, or be hung round someone's neck. This is an example of a type of small Hittite figurines of various gods, made of precious metals or semi-precious stones, which may be miniature versions of larger statues of deities. According to historical sources, the Hittites claimed to have ruled *Alashiya* (Cyprus) for a time, but there is very little evidence for their presence in the island: this is one of very few significant Hittite finds. Such a small, precious object could have been passed from one owner to another as a prestige gift; it is remarkable that it was found in a child's tomb.

REFERENCES: Akurgal 1962; Van Loon 1985, 22, 29-34; Osten-Sacken 1988.

A.S.

109

110

111

112
Stock (a) and collar (b) of a wooden anchor

Lead
(a) L. 210 cm; (b) L. 103 cm
Hellenistic - Roman period
Unknown provenance
Larnaca District Museum, MLA 1792, 1794

The advantages of the anchors which could grip the seabed and hold the vessel only by their weight were well known to seafarers since the Late Bronze Age (cat. no. 80). After several technological steps, the use of anchors with arms (or hook anchors) was standardized around the 7th-6th c. BC. These anchors, the first predecessors of the modern ones, were wooden and had three main distinguishable parts: i. a shaft; ii. one or two arms, attached to one end of the shaft; iii. a stock: this was a heavy component, fitted transversely to the plane of the arms, and its purpose was to turn the anchor in such a position that one of the arms was turned into the seabed. The first stocks were made of stone but, during the Classical period, lead cast in wooden boxes was introduced; lead was readily available, heavier and less breakable than stone. During the Late Hellenistic period, solid lead stocks appeared (a) and a 'collar', also of lead, was added to reinforce the arms/shaft junction (b). This type of anchor remained in use during the Roman period.

REFERENCES: Kapitan 1984; Haldane 1990.

S.D.

113
Amphora

Clay
H. 70 cm
Cypro-Archaic I period (ca. 700 BC)
Salamis, Tomb 79
Larnaca District Museum, Sal.T.79/730

This is one of a great number of similar amphorae, which were found in the ***dromos*** of Salamis Tomb 79 (first burial), an extremely rich built tomb. This type of Cypriot wheelmade amphorae, with an ovoid bi-conical body and a short neck with collar rim, is characterized by its two opposed high loop handles, which are raised above the rim.

This type is one of a long series of transport amphorae, which circulated in the island during the Cypro-Archaic period. The occurrence of transport amphorae of Cypriot manufacture, and others, which were imported either from the Levant (cat. no. 117) or the Aegean (cat. no. 118) testify to the rich trade relations between Cyprus and its neighbours during this period. They were made in a way that facilitated transport and contained wine, oil and a large variety of other products, both liquid and solid.

REFERENCES: Karageorghis 1973a, 53, 115, pls XLV, CCXXIII.

G.G.

114
Juglet

Clay (Black-on-Red II (IV) ware)
H. 13 cm
Cypro-Geometric III period (900-750 BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1935/B 1696

This wheelmade juglet is of Black-on-Red II (IV) ware. The narrow neck of such juglets would allow slow pouring of its contents, which would be scented oil or perfume. Black-on-Red ware was introduced under Levantine influence during the Cypro-Geometric III period. It developed into a local ware of the finest quality, with extremely thin walls, fine linear decoration and an impressive lustrous surface.

Such juglets were exported as perfume containers to several parts of the Mediterranean, especially to the Aegean. The Cypriot juglets were imitated in the Dodecanese and Crete. The one-handled juglet of this type was more frequently exported to the Aegean than the two-handled variety.

REFERENCES: Stampolidis & Karetsou 1998, 168; for a parallel found in Knossos, Crete, see Coldstream 1984, 128, no. 18, pl. XXIV; see also Coldstream 1979.

G.G.

115
Jug

Clay (Black-on-Red II (IV) ware)
H. 17.6 cm
Cypro-Archaic I period (750-600 BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 1485

Wheelmade jug in Black-on-Red II (IV) ware. Trefoil spout, cylindrical neck, transition from neck to body marked with an encircling ridge, globular body, small ring-base and twin handle from rim to shoulder. The decoration consists of a vertical row of winged, cross-hatched lozenges pending from the neck line below the spout, encircling lines, concentric circles and small swastikas on the rest of the body and the neck, and group of transverse strokes on the handle.

The origin of Black-on-Red ware has been much debated, but it is certain that by the Cypro-Geometric III period the Cypriots started to produce a type of juglet used predominantly for perfumes that were widely exported and even copied abroad (cat. no. 114). Next to the perfume vessels, Black-on-Red jugs with a globular body and often decorated with groups of concentric circles were also a popular export product.

REFERENCES: Laffineur & Vandenabeele 1990, 34 no. 119; Stampolidis 2009.

K.N.

116
Barrel-shaped juglet

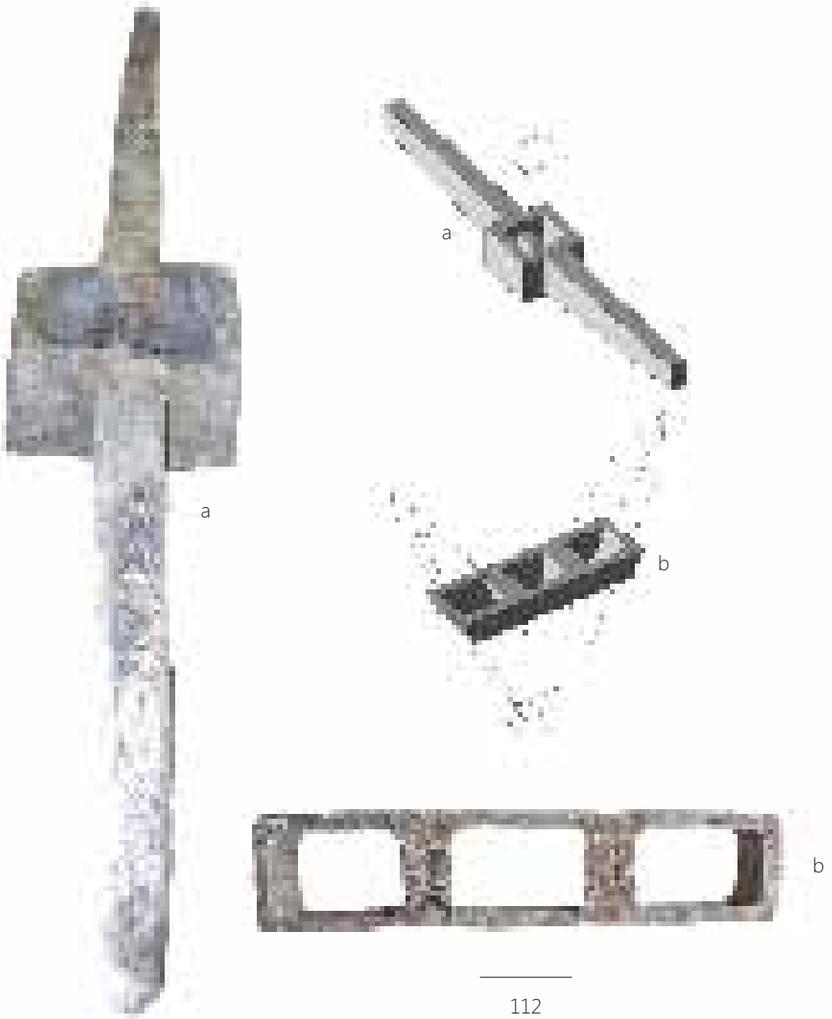
Clay (Bichrome II ware)
H. 10 cm; L. 7.5 cm
Cypro-Geometric II period (950-900 BC)
Palaepaphos-***Plakes***, Tomb 148
Kouklia Local Museum, RRKM 435 (T. 148/49)

Juglet of Bichrome II ware. Barrel-shaped body with a nipple on either side, concave neck with funnel-shaped mouth, handle from neck to shoulder. Concentric rings arranged vertically on the body on either side of the handle. Horizontal band around neckline, band around mouth.

This particular type of vessel with a horizontal cylindrical body constitutes a characteristic production of Cypriot pottery of the later part of the 11th and 10th c. BC, produced in White Painted and Bichrome ware. These vessels are attested among ceramic assemblages on the Levantine coast in the Early Iron Age (11th-10th c. BC), seemingly constituting an important part of Cypriot exports to that area. The trade between the Cypriot cities and the mainland coast revives in the later part of the 11th and 10th c. BC, after its decline at the end of the Late Bronze Age. Cypriot barrel jugs are thought to have been brought to these areas as containers for some specific liquid, probably perfumes, and even to have been produced specifically as export containers. They are found on many sites along the coast, from northern Phoenicia to Philistia, both in tombs and settlements, such as Achzib, Tel Zeror, Tel Dor, Tyre and others.

REFERENCES: Unpublished; cf. Gilboa 1989, 204-218; 1999, 119-139; Aubet & Nunez 2008, 93-94; Karageorghis 2008, 194.

E.R.



112

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116

117
Amphora from the Levant ('Canaanite jar')

Clay
H. 51 cm
Cypro-Archaic II period (600-475 BC)
Pyla, Tomb 1
Larnaca District Museum, MLA 1740

This amphora has a torpedo-shaped body, conical shoulders ending in a collar rim and two opposed vertical handles on the shoulder. It has a pointed base.

It belongs to the 'Canaanite jar' type, which was invented in the Levant. Amphorae of this type were imported from the Levant to Cyprus, throughout the Late Cypriot, the Cypro-Geometric and the Cypro-Archaic periods. The type was widely imitated in local fabrics, beside other types of Cypriot inspiration (cat. no. 113).

REFERENCES: ***ARDAC*** 1998, 81, fig. 53; ***BCH*** 123 (1999), 605, fig. 19; for a concentration of such amphorae in Salamis Tomb 79 (second burial), see Karageorghis 1973a, 115-116.

G.G.

118
Amphora from Chios

Clay
H. 66 cm
Cypro-Archaic II period (600-475 BC)
Polis Chrysochous, archaeological context unknown
Cyprus Museum, 1961/II-2/16

This wheelmade amphora was imported to Cyprus from the eastern Aegean island of Chios. Specimens of this type have been excavated on many major coastal Cypriot sites, including Kition, Salamis, Amathus and Marion, as well as inland sites like Ledra (Nicosia). It is possible that they represent an active trade in wines and olive oil. Other types of eastern Aegean pottery types have been found in Cypro-Archaic contexts supporting strong economic relations between Cyprus and the eastern Aegean during that period.

REFERENCES: ***BCH*** 86 (1962), 336, fig. 11; for Chian amphorae found in Kition, see Coldstream 1981, 21; Johnston 1981, 39-40; for Marion, see Gjerstad ***et al***. 1935, pl. CXL:2, 4; for Nicosia, see Hadjicosti 1993, 181, no. 1, fig. 5, pl. XLVIII.

G.G.

119
Amphora from Rhodes

Clay
H. 68 cm; Diam. 27 cm
Hellenistic period (2nd c. BC)
Polis Chrysochous-***Koiladhes***, Tomb 656
Marion-Arsinoe Local Museum, MMA 656/6

Ovoid body, small cylindrical toe, tall cylindrical neck, vertical handles from below the rim to the shoulders, bent at a sharp angle. Rectangular stamps on the upper part of the handles. The amphora has disproportionately large upper parts.

Commercial amphorae from Rhodes constitute the bulk of amphorae imports in Cyprus during the Hellenistic period, especially in Paphos. This type of vessel was produced from the late 4th c. BC to the beginning of the Roman period with little variation in shape. For a very long time they were stamped on both handles with the name of the producer and the eponymous archon of Rhodes, thus enabling us today to establish a solid chronological system for the Hellenistic period.

The vessel presented here is a fraction of the bigger Rhodian amphora, which had a capacity averaging approximately between 25 and 29 litres. Different fractions of amphorae existed, of one-half, one-sixth and even one-twelfth of the larger form. The fluctuation of capacities may suggest the existence of different official standards depending on the size of the vessel. Smaller fractions of the Rhodian amphorae are rarely encountered in Cyprus; some complete specimens have been found in the necropoleis of Paphos and Polis Chrysochous, as well as at Aphendrika in the Karpasia peninsula.

REFERENCES: Unpublished; for parallels see Grace 1949, 180; Wallace Matheson & Wallace 1982, 299.

E.R.

120
Amphora

Clay
H. 95 cm
Early Roman period (1st-2nd c. AD)
Paphos
Paphos District Museum, ΟΔ 3569

This amphora is an imitation of a type known as 'Dressel 2-4', originally produced in Italy. Dressel 2-4 was the most popular amphora circulating in the early Roman Empire. It was produced throughout the Roman provinces, in areas such as Spain, Gaul, Switzerland, Britain, Egypt, Asia Minor and the Aegean. The identification of this amphora in a fabric associated with Cypriot sources is very important, as it demonstrates the inclusion of Cyprus in a pan-Mediterranean trade network, which developed under the early Roman Empire. The identification of the Italian prototype in Paphos, in contexts associated with the elites, reflects the high value of this amphora, owing to the prestigious wine it transported. Within the socio-political and economic framework of the early Roman Empire, this amphora suggests that Cypriots also sought to imitate this highly valued product, and become part of the intense and competitive market exchanges that occurred throughout the Empire. Most importantly, this production highlights further the centrality of the island in Roman commercial endeavours, best reflected in the vast quantities of amphorae imported not only from Italy, but also from Gaul, Spain, Portugal, north Africa, as well as from other eastern Mediterranean regions.

REFERENCES: Desbat & Dangréaux 1997, 85; Empereur 1998; Hayes 1983, 141, 150; 1991; Kaldeli 2009, 372-374, 378; Laubenheimer 1991, 253; Peacock & Williams 1986, 106; Tyers 1996, 90.

A.K.

117

118

119

120

121
High-footed skyphos from Euboea

Clay
H. 14.5 cm; Diam. rim 13.5 cm
Euboean Late Protogeometric period (ca. 950-900 BC)
Amathus
Limassol District Museum, LM 46/3

Tall oblique rim, deep hemispherical body, tall flaring foot and round handles. On each side of the body there are two painted sextuple concentric circles, each with a reserved cross filling. The interior of the vessel is entirely painted, apart from a reserved line below the lip and a circle on the bottom.

This vessel, together with two cups from the same looted tomb of Amathus, is the earliest post-Mycenaean import to Cyprus from the Aegean. Euboea was the main supplier of Greek Geometric pottery to Cyprus. Amathus has yielded not only the oldest and the largest corpus of early Greek pottery imports, but also the first local imitations of them. This confirms the vital role played by Amathus as a convenient port of call for Euboean seafarers on their way to Tyre, the greatest commercial centre of the Levant at the time.

REFERENCES: Coldstream 1986, 321-323, 325-326; 1987, 21-23, pls X, XVII; 1999, 112.

Y.V.

122
Kylix (drinking cup) from Attica

Clay
H. 8.8 cm
Cypro-Archaic II period (ca. 550-525 BC)
Amathus, western necropolis, Tomb 344
Limassol District Museum, LM 871

On the lip of side A the mythical winged horse Pegasus is taking off to the right. On side B, a horse's head and a foreleg are partially preserved. This vessel was imported from Attica. Three similar cups were deposited in the same tomb in Amathus, while more examples of this type of cup were found in Nicosia and Marion. The painting style is related to the ***Amasis Painter*** of Athens.

Although Euboea was the main source of Aegean ceramics imported to Cyprus during the Cypro-Geometric period, high-quality Attic pottery overwhelmed the market of the island toward the end of the Cypro-Archaic period. This fact reflects a shift of trade control within the Aegean. The strong trade relations which were built during this period between Athens and Cypriot city-kingdoms would lead to political alliances during the Cypro-Classical period.

REFERENCES: Karageorghis ***et al***. 1987a, 36-37, no. 17, pl. XXII.

G.G.

123
Phoenician jug

Clay
H. 24.8 cm
Cypro-Archaic I period (750-600 BC)
Amathus, Tomb 302
Limassol District Museum, LM 815/52

A conical neck with a narrow trefoil rim crowns the plump body of this jug. A ridge emphasizes the neckline. Three horizontal incised lines underline the curves of the shoulder. The body is covered by a burnished red slip. The burnishing strokes are horizontal on the body and vertical on the neck and the handle.

When compared to Cypriot ceramics, Phoenician pottery seems more trivial and less imaginative. However, the two ceramic traditions exchanged forms and attributes of vessels, illustrating in this way the cultural interaction between the two peoples.

REFERENCES: ***BCH*** 105 (1981), 1018, fig. 118; Karageorghis ***et al***. 1987a, 16-17, pls IV:8, VII:3; Bikai 1987b, 31, no. 373, pls XVI, XXVII.

G.G.

124
Phoenician jug

Clay
H. 25.9 cm
Cypro-Geometric III period (ca. 850-750 BC)
Amathus, Tomb 384
Limassol District Museum, LM 924/1, AM T. 384/1

Phoenician jug of Red Slip ware. Ovoid body, long conical neck, trefoil mouth, raised ring base, double handle from rim to shoulder, knobs on rim and at base of handle. Covered by a red slip and burnished with vertical strokes.

It is not unusual to find Phoenician pottery in the Geometric tombs of the western necropolis of Amathus, often along with pottery imported from the Aegean, and of course with local pottery. Amathus, however, besides the Levantine ceramics, which are present in Geometric deposits all over the island, claims the earliest and also the highest number of Euboean skyphoi imported in Cyprus (cat. no. 121). These imports from both the East and the West attest to Amathus' overseas exchanges and long-distance trade.

REFERENCES: Bikai 1987a, 18, pls IV, VII; 1987b, 30, pls XIV, XVII; Christou 1978, 140, 141, 144, pls XIII, XIV; Iacovou 2005b, 29; Karageorghis ***et al***. 2003, 129; for foreign ceramic imports in the graves of Amathus, see Karageorghis ***et al***. 1987a.

Y.V.

121

123

122

124

125
'Hadra' hydria with Cypro-syllabic inscription

Clay
H. 37.5 cm
Early Hellenistic period (ca. 250-220 BC)
Polis Chrysochous (Marion-Arsinoe)
Royal Museums of Art and History, Brussels, A 13

This so-called 'Hadra' hydria, named after the Alexandrian necropolis in Hadra where hundreds have been found, is elaborately decorated in black-figure style with added white. Besides secondary motifs of a necklace (on the shoulder) and wreaths (around the neck and at the back), the double-tiered main decoration consists of a vine garland and a wide ***taenia*** (band) which passes through the handles in a realistic manner and is decorated with two facing sea-horses and four dolphins. Details of leaves, grapes and animals are engraved or painted white, and there are white highlights.

The vase was found at Marion-Arsinoe on Cyprus. On the left side, above the handle, is an engraved inscription in the Cypro-syllabic script, reading ***ti-mo-ke-le*** ? Timoklè(.. ?), presumably the name of the deceased whose grave the vase was associated with. Cypro-syllabic script was mostly used to write Greek. It was in use from the 9th/8th c. BC to the Hellenistic period.

Peter Callaghan has shown that, despite their prevalence in the Ptolemaic capital, these vases were in fact made on Crete. They were then exported, either because of their intrinsic value or for their contents, and reused in many places as grave offerings or cinerary urns. They are rare on Cyprus.

REFERENCES: Tubbs 1890, 78-79; Margos ***et al.*** 1990, 34, no. 124, 39, no. 188; Masson 1983, 163, no. 130; Enklaar 1985, 140-141 ('Peintre des coureurs'); Callaghan 1981, 56 ('Hippocamp Painter').

N.M.

126
Flask

Clay (Magenta ware)
H. 19.2 cm
Roman period (1st c. BC)
Limassol, Evangelistrias street, Tomb 198
Limassol District Museum, LM 1092, T.198/13

The handled flask in 'Magenta ware' (thus called because of the purplish-pink pigment used for surface decoration) was found among other burial gifts in a tomb in Limassol. It is formed as the head of a black woman with short hair arranged in rows of curls. It has a tall concave neck, flat handle with vertical grooves from neck to the back of the head, and flat base. The face is mould-made, the back, base and handle handmade, and the neck wheelmade. The surface is covered with a dark brown glaze.

A large number of flasks of this type – shaped like a human head – have been found in the central part of southern Cyprus. It has been suggested that these vessels were the products of one or more Eastern Mediterranean workshops, and central-southern Cyprus is a strong candidate for the location of one of them.

Representations of black people are not rare in ancient Cypriot art. They occur more frequently in the Hellenistic and Roman periods, probably as a result of increased contacts with northern Africa after the annexation of the island by the Ptolemaic kingdom of Egypt.

REFERENCES: ***ARDAC*** 1986, 61, fig. 105; Karageorghis 1988, nos 49, 52, 53; Michaelides 1994, 316, pl. 247b; 1997a, 141, pl. XLVId; Hadjisavvas 2010, 194, no. 171 (E. Zachariou-Kaila); Lund 2011, 333; on Magenta Ware generally, see Higgins 1976, 1-32; Szilágyi 1983.

E.Z.K.

127
Egyptian situla

Bronze
H. body 6.3 cm; H. incl. handle 10.7 cm
Cypro-Archaic II period (600-475 BC)
Amathus, Tomb 276
Limassol District Museum, AM T.276/124

Narrow, cylindrical, elongated body with rounded base which terminates in a knob. A movable handle is suspended from two looped projections attached to the rim.

A similar object, with a hieroglyphic inscription around the rim and, right below it, a second inscription in the Cypro-syllabic script, was found in the Archaic precinct at the sanctuary of Apollo Hylates at Kourion. It belonged 'to the god', according to the second inscription. The hieroglyphic inscription is dated to the period 663-525 BC.

This type of vessel is often decorated with elaborate scenes which cover the whole surface of the body. Bronze situlae are rarely found in Cyprus (they are more common in the Near East), but their appearance both in burial and sacred contexts might point to a ritual use.

REFERENCES: Cesnola 1882, 59-60, pl. IV; Chavane 1990, 8-9, pl. III:51; Egetmeyer 2010, 674; Lembke 2010, 232-233; Masson 1983, 199; Mitford 1971, 40-42.

Y.V.

125

126

127

128
Pilgrim flask

Faience
H. 8 cm
Cypro-Archaic period (8th-7th c. BC)
Kition-*Kathari*
Cyprus Museum, Kition 876

Flask with flattened globular body, straight-sided funnel neck, and two small grooved lug-handles at the base of neck. Black decoration is visible on the rim, on the handles, and around the shoulder. These vessels, which occurred both in the Bronze and the Iron Age, have been termed 'pilgrim flasks' after Medieval ***ampullae*** in which blessed water was carried from pilgrim sites.

This flask was most likely an import from Egypt. It was found in Bothros 1, close to the great Iron Age temple along with other votive material. Glazed vessels are abundantly found in funerary, secular and sacred contexts in Late Bronze Age Kition. They mostly derive from Egypt. They are considered to be luxury products imported to Cyprus in return for Cypriot copper exported to Egypt. They become less common in Iron Age contexts, due to a decline in the manufacture of faience and glass vessels in Egypt and Asia after the Late Bronze Age.

REFERENCES: Peltenburg 1985b, 267; Karageorghis 2003, 115.

A.ST.

129
Aryballos

Faience
H. 7.1 cm; Diam. 6.3 cm
569-525 BC
Polis Chrysochous (Marion-Arsinoe)
Cyprus Museum, 1941/XII-16/1

This small oil vessel bears the cartouche of the Egyptian Pharaoh Amasis. This and other aryballoi were made of Egyptian faience, but the shape is typically Greek, copying Corinthian ceramic aryballoi, examples of which have been found across the Mediterranean, in Cyprus as well as Egypt. Diodorus Siculus (1.68.6) wrote that Amasis "subdued the cities of Cyprus and adorned many sanctuaries with noteworthy votive offerings". Given this history, it is especially appropriate that on either side of the cartouche on this vessel is a seated griffin, symbolic of the victorious king, topped by a sun disc. Its discovery in a necropolis in the eastern part of Polis Chrysochous, the location of the city-kingdom of Marion, indicates that its final use was not in a sanctuary. Nevertheless, excavation of the sanctuaries of this ancient city did uncover several small imported Egyptian faience amulets and vessels as well as a nearly three-metre tall Cypriot terracotta sculpture of a man in Egyptian dress, with an Egyptian wig and beard. These reveal some of the diverse votive dedications at ancient Marion, a city long thought to have had mainly Greek contacts.

REFERENCES: Dikaios 1946, 7, pl. I.d; Webb 1978; Serwint 2009; Childs 2012.

J.S.

130
Alabastron (jar)

Alabaster
H. 17 cm; Diam. rim 4.2 cm
Cypro-Classical II period (4th c. BC)
Polis Chrysochous-*Ayios Dhimitrios*
Marion-Arsinoe Local Museum, MMA 642/3

Long cylindrical body narrowing upwards, short concave neck terminating in an opening with a flat discoid rim rounded at the edge, flat base. On the body there are two opposed elongated lugs instead of handles. Appearing on the body are incised vertical lines necessary during the carving procedure for this type of object, which involved elaborate workmanship. Polished surface.

The origin of this type of stone vessel is Egypt. It was used as a container for perfumed oils which were exported widely in the Mediterranean. Such luxurious vessels were related to body grooming during lifetime, especially for women, but they were also used in funerals. These objects, reflecting an elegant taste, constituted elements of high social rank. The form first appeared in Cyprus in the Archaic period but it became common in Classical times. Alabastra were either imported from Egypt or made of locally available stones. However, terracotta, glass and bronze examples are also reported from tombs on the island. The custom of placing alabastra in tombs is also observed in Hellenistic times, when solid imitations in local limestone appear; as substitutes for real alabastra, those solid vessels probably had symbolic use in funerals.

REFERENCES: Unpublished; for alabastra from Salamis, see Karageorghis 1973a, 197; for a general discussion on alabastra, see Amyx 1958, 213-217.

E.R.

128

130

129

131
Female figurine

Faience
H. 9.5 cm
Cypro-Archaic period (8th-7th c. BC)
Kition-*Kathari*
Cyprus Museum, Kition 439

Faience female figurine supported by a back pillar. The head and the lower part of the legs are missing. The figure is wearing a long pleated garment held above the hips with a belt. The left arm, bent in front of the body, holds an object that resembles either a lotus flower with a long stem or a sceptre with a flower-like head. The right hand holds something that resembles a lotus flower.

This figure of excellent workmanship was found close to the great Iron Age temple of Kition, inside Bothros 1 that contained pieces of stone sculpture and a large number of faience objects.

A large number of limestone statues and statuettes found in Cypriot contexts of Cypro-Archaic date represent female standing figures carrying flowers and other votives. However, this figure along with the entire group of faience objects found in Bothros 1 seem to have been of Egyptian provenance.

REFERENCES: Clerc ***et al***. 1976, 139; Karageorghis 2003, 110.

A.ST.

132
Anthropomorphic vase

Faience
H. 7.04 cm
Cypro-Archaic period (8th-7th c. BC)
Kition-*Kathari*
Larnaca District Museum, Kition 1747

Faience anthropomorphic vase representing a kneeling female figure. She wears a ***kalathos*** (perhaps a kind of basketry) on her head and a long tight garment with a shorter cloth that covers her shoulders and arms. On her back, a smaller figure is wrapped inside a kind of sack. She holds a small ram on her knees. The figure is placed on top of a rectangular base, decorated on the front with a lion's head. The vase is hollow and has two openings, one on the ***kalathos*** and the other inside the open mouth of the lion.

This type of anthropomorphic vase with a woman carrying a child seems to be inspired by Egyptian prototypes and symbols. However, examples are found throughout the Mediterranean and mostly at sites on the island of Rhodes during the 7th c. BC. In the context of the great Iron Age temple at Kition (it was found inside the courtyard of the temple), this figure is associated with a large number of figures that relate to maternity and birth, such as ***dea gravida***, Ptah-Patek and Isis-Hathor.

REFERENCES: Clerc ***et al***. 1976, 183-289.

A.ST.

133
Decorated valve of the shell *Pinctada margaritifera*

Seashell
H. 14 cm; W. 16 cm
Hellenistic/Roman period
Cyprus, archaeological context unknown
Cyprus Museum, H19-1935

The bivalve ***Pinctada margaritifera*** (Linnaeus 1758), the black-lipped pearl oyster, lives in the Red Sea, the Persian Gulf and waters further east. Stripped of its outer layer (the ***periostracum***) to expose the underlying nacre (mother of pearl) and cut up into smaller pieces, the shell was used as a precious decorative material since at least the Bronze Age. In Hellenistic and Roman times, single valves with their nacre exposed, plain or decorated, were prized objects and had a fairly wide circulation in the Near East, the Eastern Mediterranean and as far west as Italy. Although some have been found in houses, most examples come from tombs. The best specimens have incised and punched decoration around the edge of their inner side. Less frequently, as in the present case, the thick umbo, that is to say the beak of the shell, and the edge of the shell near it were worked in the round and often shaped into a bird's neck and head. The fact that the deeper part of the valve is left undecorated has led some to suggest that these may have been used as containers for cosmetics. In any case, shells were exotic objects invested with a mildly erotic and above all a funerary symbolism.

REFERENCES: Michaelides 1995, 221, figs 8, 9.

D.M.

131

133

132

134
Cypro-Phoenician bowl

Silver
Diam. 18.7 cm
Cypro-Archaic I period (750-600 BC)
Amathus, tomb excavated by G. Colonna-Ceccaldi on behalf of L.P. di Cesnola, 1875
British Museum, ME 123053

This exquisite silver vessel with elaborate repoussé and engraved decoration belongs to a class of objects known as 'Cypro-Phoenician bowls'. Found in tombs and sanctuaries from Urartu and Assyria to Greece and Etruria, they were used as drinking vessels in high status feasts or religious rituals. Their decoration combines Egyptian- or Assyrian-style iconographic motifs but in an unmistakably Phoenician manner. This example – found in a high status tomb along with weapons (including cat. no. 233) and luxury goods – may have been made on Cyprus in one of the cosmopolitan coastal centres of the island, perhaps Amathus itself.

Two bands of decoration featuring Egyptian-style subjects – winged sphinxes in the centre, then deities (Harpokrates, Horus, Isis, Nephthys and Ra-Horakhty) – are surrounded by an outer register depicting the siege of a heavily-defended city. Barnett identified the two archers on the battlements wearing tall headdresses as gods. This is uncertain but, if correct, the scene may represent a scene from a myth. However, the architecture of the besieged city, and the clothing and armour worn by the combatants – some of whom resemble Greek ***hoplites*** – suggest that the artist had contemporary subjects in mind.

REFERENCES: Cesnola 1877, 271-282; Colonna-Ceccaldi 1882, 137-151; Barnett 1977; Markoe 1985, 172-174, Cy4; Hermary 1986.

T.K.

135
Standing female figurine

Clay
H. 33.5 cm
Late Cypro-Archaic I period (late 7th c. BC)
Arsos sanctuary
Cyprus Museum, 1935/C 609

Mould-made terracotta with painted decoration. The long garment, exuberant jewellery and turban give the figurine a priestly appearance. She is wearing three necklaces, their details accentuated with four colours. As it was meant to be seen frontally, the back was left plain. There is a large vent-hole at the back of her torso (to allow the circulation of air during firing). Such figurines are identified with priestesses of the Great Goddess.

Beyond Cyprus, figurines of this type have been found in the sanctuaries of Hera in Samos and of Athena in Rhodes. An identical figurine was found in a tomb in Rhodes. Cypriot terracotta and limestone figurines found in eastern Aegean Greek sanctuaries indicate a special relationship between Cypriots and Greeks in that area. Religious interactions were followed by mutual commercial activity. Eastern Aegean pottery has been found in Archaic Cypriot contexts (see cat. no. 118). It seems that political affiliation and economic cooperation during the 7th and 6th c. BC were among the factors that led to a political alliance against the Persians in the early 5th c. BC.

REFERENCES: Gjerstad ***et al***. 1937, pl. CCIII:1, 2; Karageorghis J. 1999, 217-218, no. 7, pl. LVI:4, with references; for the finds from Samos, see Schmidt 1968, 35, pl. 59; for Rhodes, see Stampolidis & Karetsou 1998, 273-274, no. 344.

G.G.

136
Head of youth

Marble
H. 16.7 cm
Early Hellenistic period (end of 4th c. BC)
Amathus, acropolis, near the Temple of Aphrodite
Limassol District Museum, AM 690

Head of a young boy slightly inclined and turned to the right, full cheeks, small smiling mouth, small and damaged nose, slightly closed eyes and short curly hair.

The head, found near the Temple of Aphrodite on the acropolis of Amathus, constitutes an important contribution to the study of Hellenistic statuary on the site. Not many marble statues have been found at Amathus, by contrast to the nearby sanctuary of Apollo at Kourion. Although marble is not available on the island, evidence of importation of marble statuary is rare until the beginning of the Hellenistic period, but increases dramatically shortly thereafter. The head of this boy is a characteristic example of early Hellenistic Attic art and must have been the work of an Athenian sculptor or a Cypriot artist trained in an Athenian workshop.

The identification of the young boy is not certain. However, a hypothesis has been advanced that he could represent the son of king Androkles of Amathus.

REFERENCES: Hermary 1983, 292-299; 2000, 158, pl. 92, no. 999; Karageorghis J. 2005, 85, fig. 81.

F.H.

134

135

136

137
Pithos sherds inscribed with Cypro-Minoan signs

Clay
H. 17 cm; W. 23 cm
Late Cypriot IIC period (13th c. BC)
Enkomi
Cyprus Museum, A 1507

Two joining body sherds from a large pithos with five incised signs of the Cypro-Minoan script. This is one of the longest inscriptions found; the script occurs on a variety of media, such as pottery, clay balls, cylinders and tablets, bronze ingots and vessels, since the beginning of the Late Bronze Age, but has not as yet been deciphered. A total of 250 Cypro-Minoan inscriptions (longer than one sign) have been found to date in tombs and sanctuaries as well as in administrative, storage and industrial contexts. They formed part of a complex communication system in the Near East that involved many different languages.

REFERENCES: ***ARDAC*** 1917, 18; Masson 1957, 20; Pilides 2000, 47; Smith 2002, 31-32.

D.P.

138
Bowl with Cypro-Minoan inscription

Bronze
H. 8.7 cm; Diam. rim 20 cm; Th. rim 0.42 cm
Late Cypriot IIC-III period (1300-1050 BC)
Enkomi
Royal Museums of Art and History, Brussels, A 1227

Undecorated bronze bowl with hemispherical body, slightly flattened base and straight rim. The bowl is made from a cast disc-shaped sheet raised by hammering. An inscription consisting of seven Cypro-Minoan signs is engraved just below the rim. The shape of the bowl is very common and widely distributed in Cyprus; it is mostly found in rich tombs. Enkomi and Kouklia were important manufacturing centres, but probably there were more. This type of bowl may originate from the Near East. In the Aegean such bowls were rare in the Bronze Age.

REFERENCES: Catling 1964, 147-148; Karageorghis 1974, 90; Laffineur & Vandenabeele 1990, 39, nos 186-187; Masson 1975, 41-42, pl. 5; Matthäus 1985, 75, no. 45; Vandenabeele ***et al.*** 1982, 29-30.

M.S.

139
Jug with 'Eteocypriot' inscription

Clay (White Painted VI ware)
H. 16.5 cm
Cypro-Classical I period (475-400 BC)
Amathus, Tomb 110
Limassol District Museum, LM 242, AM T. 110/23

White Painted VI jug with globular body, short conical neck, funnel rim, raised grooved handle from rim to shoulder, and ring base. On the shoulder, next to the base of the handle, there are two painted signs of the Iron Age Cypriot syllabary, reading ***a-na***, from left to right.

During the 12th-11th c. BC, the Greek-speaking people who had settled in Cyprus adopted the local Late Bronze Age Cypro-Minoan syllabic script to write Greek. The new Cypriot syllabary was also used to write an undecipherable language, which was probably the indigenous language of the island (known as 'Eteocypriot'), but came to be used as the official state language only in Amathus. In the 4th c. BC Amathus began to use alphabetic Greek along with the almost extinct 'Eteocypriot' syllabary. The Cypro-syllabic script remained in use on the island until the 3rd c. BC. It was replaced by the common Greek alphabetic script during the Hellenistic period, after having co-existed for some time.

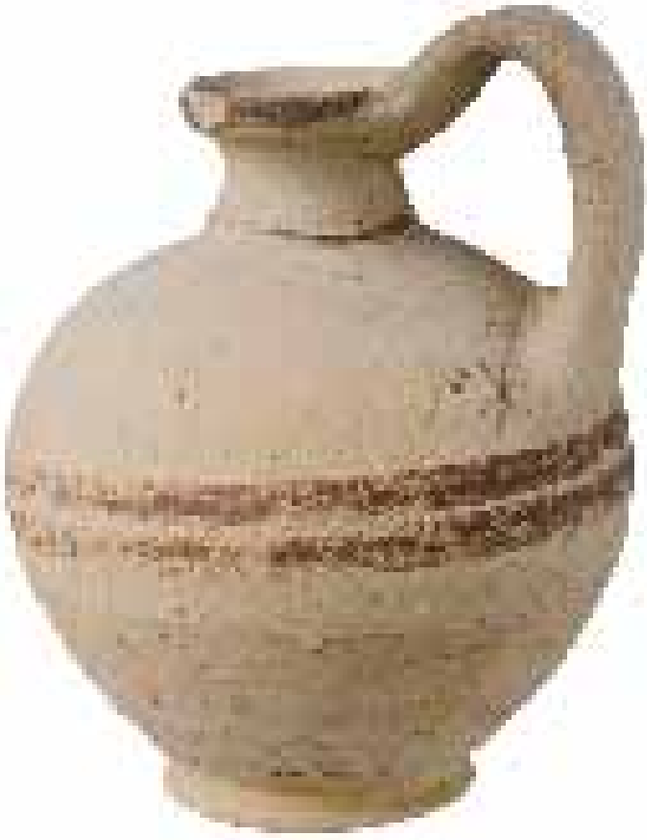
The word ***a-na*** is recognized on most of the 'Eteocypriot' inscriptions of Amathus and seems to refer to 'the divinity' or is itself the name of the local goddess, which by the 4th c. BC was assimilated with the Greek Aphrodite.

REFERENCES: ***BCH*** 84 (1960), 267-268; Egetmeyer 2010, 582; Hermary & Masson 1990, 212-214; Iacovou 2007b, 468; 2008b, 632, 647; Masson 1983, 413, no. 196a; Tytgat 1989, 5.

Y.V.

137

138



139

140
Bowl with Greek inscription in Cypriot syllabary

Limestone
H. 6.5 cm
Cypro-Archaic period (7th-6th BC)
Kythrea-***Skali*** sanctuary
Cyprus Museum, 1961/XII-8/1 = Ins. 456

This bowl bears a Greek inscription written in the Cypro-syllabic script. It is a votive dedication to a sanctuary of Aphrodite. The inscription consists of two different parts, apparently incised separately. The first line – consisting of five signs – reads, 'I am of the Paphian [Goddess]' meaning Aphrodite, whose most famous sanctuary was in Paphos. Of the remaining two lines of the inscription – consisting of twelve signs – only a couple of words are legible.

During the 12th-11th c. BC, the indigenous Late Bronze Age syllabic script – the Cypro-Minoan (cat. nos 137, 138) – was used to write the Greek language which was introduced by the Aegean settlers. This form of script, known as Cypro-syllabic, continued to be used until the 3rd c. BC, when it was replaced by the alphabetic script, common in Greece since the 8th c. BC.

REFERENCES: ***BCH*** 86 (1962), 357-358, fig. 39.

G.G.

141
Attic bowl with Cypro-syllabic inscription

Clay (Black Glazed ware)
H. incl. handle 4.1 cm; Diam. rim 11.5 cm; Diam. base 6.9 cm
Cypro-Classical II period (350-325 BC)
Polis Chrysochous (Marion-Arsinoe)
Cyprus Museum, 1961/II-2/8

Attic Black Glazed bowl with ring foot and a horizontal handle on a plain rim. It has a Cypro-syllabic inscription in the 'common' syllabary on the exterior of the base, incised after firing, reading from right-to-left: ***o-na-sa-ko***, which is an abbreviated genitive of the frequently attested name *Ὀνασαγόρας*.

The complete name (***o-na-sa-ko-ra-u***) is attested on a number of inscriptions from various areas of Cyprus dating from the 5th to the 3rd c. BC; these include tomb stones, the Idalion bronze tablet (Fig. 10.4) and dedications on pottery at the sanctuary of Kafizin; a Cypriot mercenary by the same name also carved it on a temple at Karnak in Egypt.

Attic black-glazed vases dating to the 4th c. BC are very common in the Marion tombs and frequently bear Cypro-syllabic ***graffiti*** on their bases. These ***graffiti*** are in general abbreviated names which state the owner of the vase. At times two or three signs are ligatured (intertwined into a monogram-like formation), which makes their reading more difficult (for us). These vases attest to one or even two abbreviated names, and the name appears also sometimes written in the Greek alphabet.

REFERENCES: ***BCH*** 86 (1962), 362, no. 6, figs 42, 43; Masson 1983, 167i, 411; for a comparison, see Sparkes & Talcott 1970, 128-129 (general), 298-299, no. 806, fig. 8, pl. 32; Hadjisavvas 2010, 158, no. 142 (E. Zachariou-Kaila).

E.Z.K.

142
Funerary bowl with Greek alphabetic inscription

Clay (Plain White ware)
H. 22 cm; Diam. 29 cm
Roman period
Cyprus, archaeological context unknown
Cyprus Museum, CM 1969/II-VI/1

Conical body, grooved splaying rim and raised splaying base. Rim and base bear incised decoration. A wide punctured band with incised borders around the middle of the body. Above this band an incised inscription in Greek in a ***tabula ansata*** has the name of the deceased and a salutation: *APTEMOY XPHΣTHI XAIPE* ('Good Artemou, farewell').

The inscription in the ***tabula ansata*** constitutes the most characteristic funeral invocation in Roman Imperial Cyprus. Such epitaphs were mostly incised directly or painted on plaster on funerary ***cippi*** (kind of stelae) placed on top of the tomb or inside the ***dromos*** (the passageway to the tomb). Despite its popularity, the inscription was frequently written erroneously.

REFERENCES: ***BCH*** 94 (1970), 198, fig. 11a-b; ***ARDAC*** 1969, 19; Nicolaou 1970, 165-166, pl. XXVIII:40.

F.H.

143
Fragmentary dedication in Phoenician script

Limestone
H. 16.5 cm; W. 24 cm; Th. 12 cm
3rd c. BC
Palaepaphos-***Xylinos***
Cyprus Museum, Ins. Ph. 8 (formerly 399)

Accidentally discovered in 1908, this mutilated Phoenician inscription, spreading over five lines, commemorates an offering if not a particular dedication to a sanctuary (an altar or a statue?) by a benefactor whose name has not survived. Whether the last word (HLPT) may be interpreted 'in compensation' (of a divine favour herewith returned) is not possible to ascertain. However, as pointed out in an in-depth epigraphical study by Masson and Sznycer, the most important feature of this almost calligraphic text is the equation of the Phoenician 'Astarte of Pp' (Paphos) with the Greek *Ἀφροδίτη Παφία*, whose name occurs on a similar stone found in the immediate vicinity of the present fragment's find-spot. A slightly older Phoenician inscription from Kouklia also refers to Astarte, and a gold foil from a nearby tomb represents her (or her sister Anat) on the back of a lion, according to a style which was common in Phoenicia in the 8th-7th c. BC tradition. Furthermore, several aspects of the mythological traditions and written sources concerning the Paphian Aphrodite leave few doubts as to the role played by the Phoenicians in shaping Cypriot religion, as also hinted to by these finds.

REFERENCES: Masson & Sznycer 1972, 81-86, pl. I:3; Bonnet 1996, 75-81.

E.G.

140

141

142

143

144
Fragmentary figurine with hieroglyphic inscription

Faience
H. 4.9 cm
Cypro-Archaic period (8th-7th c. BC)
Kition-*Kathari*
Cyprus Museum, Kition 4844

Fragmentary figurine of a standing male with supporting back pillar. It was found inside Courtyard B of the Iron Age sanctuary of Kition. The upper torso, head and lower legs are missing. The arms are hanging by the sides and the left leg is slightly advanced. The figure is wearing a short pleated skirt (***shenti***) with a belt. The central piece of the cloth is decorated with horizontal parallel grooves. The fists are closed holding rolls. On the back pillar a hieroglyphic inscription is engraved that reads: 'all life, all might, all health'. This fragmentary text was most likely preceded by the name of a god or a deified Pharaoh followed by the formulaic expression 'he who provides'.

The figure is considered to be an Egyptianizing work and not an actual Egyptian product. During the Cypro-Archaic period selected Egyptian iconographic themes and stylistic trends were largely borrowed by Cypriot craftsmen who adapted them to local media.

REFERENCES: Karageorghis 2003, 49.

A.ST.

145
Stamp seal

Stone
Diam. 1.29-1.48 cm; Th. 0.84 cm
Late Cypriot IIIA-IIIB period (1200-1050 BC)
Hala Sultan Tekke
Cyprus Museum, N 1409

The triple ribbed profile of this seal is characteristic of biconvex, circular Hittite seals in central Anatolia, Cilicia, and northern Syria. If originally made during the Late Hittite Empire period, ca. 1200 BC, this stamp seal must have been recut before it was discarded in a house over a century later. Its redesign, probably on Cyprus, would have suited Cypriot tastes for smaller scarab and conoid stamps with one convex side and one flat, usually elongated, surface for making impressions in clay or wax.

A schematically carved man on the flat side, as seen in the impression, strikes a pose that recalls kilted male figures on Hittite seals. However, he strides in the opposite direction, holds no weapon, and rests his hand on his hip. Tightly set within a border, only single wedge-shaped marks (as in Near Eastern cuneiform writing) fill the frame. The convex side bears one wedge and the sign for 'scribe' in Hieroglyphic Luwian, a Hittite script. The isolation of this sign without a personal name and the hatched border set back from the seal edge are further departures from Hittite seal design.

REFERENCES: Åström & Masson 1981; Boehmer & Güterbock 1987, 65-69, pls XX-XXV.

J.S.

146
Bowl with cuneiform inscription

Silver
H. 4.2 cm; Diam. rim 15.2 cm; Diam. base 9.3 cm
Late Cypriot IIIA period (12th c. BC)
Hala Sultan Tekke
Cyprus Museum, N 1450

Shallow, roughly hemispherical bowl with a raised flat base and a flat everted rim. The lip has a small, incised decorated zone consisting of hatched triangles and dots, framed by vertical lines. Inside the bowl, below the lip decoration, is an incised circle surrounded by 13 dots. On the outer side, an incised inscription in Ugaritic cuneiform script reads 'Bowl of Aky, son of YKHD'. It is interesting to note that Aky is a Hurrian name, while his father has a Semitic name.

The bowl was found upside down in a rubble wall of a Late Cypriot IIIA building and may therefore be interpreted as a building offering. As this type of bowl frequently occurs in Late Bronze Age and Early Iron Age contexts in Cyprus and the Levant, it remains unknown whether it was manufactured in Cyprus or imported from the Levant. In any case, the inscription with the Hurrian and Semitic names is another element in the material culture of Hala Sultan Tekke that points to the cosmopolitan character of this Late Bronze Age settlement.

REFERENCES: Åström 1985, 182-183, fig. 2; Åström & Masson 1982; Matthäus 1985, 116-117, no. 338.

K.N.

144

145

146

147
Tablet with Cypro-Minoan text

Clay
H. pres. 12.2 cm; W. pres. 8.1 cm
Late Cypriot IIIA period (1210-1190 BC)
Enkomi
Cyprus Museum, Enkomi no. 1687

Fragment of terracotta tablet with engraved Cypro-Minoan text on both faces; the reverse is damaged. The tablet was found at Enkomi, Area I, Room 46, Floor VI of the Ashlar Building, Level IIIA, as a bedding or foundation course for a hearth. Thus, it was possibly discarded and represents only one fourth of the original. The signs were inscribed on the wet clay and then the tablet was fired. The date of its context, in fact the date of its deposition, is early in the LC IIIA period but the tablet may have been made earlier.

The Cypro-Minoan script, attested in Cyprus from the 16th c. BC to the end of the Late Bronze Age, has not been deciphered, even though it occurs on a variety of media other than tablets, such as pottery, clay balls, copper, bone objects etc. Cypro-Minoan is the direct ancestor of a later script known as Cypro-syllabic, which was used to write in the Greek language and has been deciphered as a result of a bilingual inscription in Greek and Phoenician found at Idalion in the 19th century.

REFERENCES: Dikaios 1953b, 233, pls IV-V, figs 1-3; 1971, 689, 885-886, pl. 132:36; 1963, 50-52, fig. 6; Olivier 2007, 320-333.

D.P.

148
Cylinder seal

Haematite and gold
H. 2.5 cm; Diam. 1 cm; Diam. of stringhole 0.4 cm
Late Cypriot IIIA-B period (1200-1050 BC)
Enkomi-*Ayios Iakovos*
Cyprus Museum, Enkomi 1960, no. 173

Cylindrical seals, characteristic of the ancient Near East, were the norm on Late Bronze Age Cyprus. These small objects served as authoritative markers when impressed in clay or wax. As seen in impression, on this seal three long-robed hunters face to the right. Two short plants flank the staff held by the man with the least elaborate robe. He strides, carrying an axe over his right shoulder. Behind him are men who wear increasingly elaborate dress. First is a man who holds branches. Next is a man who stands, one foot pointed forward and the other backward, holding a throwing stick and controlling a bird of prey. Seals depicting linearly carved bearded men are often described as Egyptianizing; however, these shallowly engraved hunters lack the characteristic Egyptian conical headdresses. Instead, the falconer situates the scene firmly within Cypriot and Hittite practices. This seal was found with weights in an area of bronze working and mercantile activities. Gold foil covers the top; slight chipping at the bottom could be due to its suspension on a long cord pinned to its owner's clothing.

REFERENCES: Courtois & Webb 1987, 8, 17, 81-82, no. 25, pl. 7; Canby 2002; Gubel & Smith 2010.

J.S.

149
Fragmentary pithos with seal impression

Clay
H. 13.3 cm; W. 18.5 cm
Late Cypriot IIC-IIIA period (13th-12th c. BC)
Alassa-*Paliotaverna*
Cyprus Museum, Alassa-*Paliotaverna* 1997/252

Seal-impressed pithos fragment decorated with a kneeling figure holding a dagger and a circular shield, facing a lion with an open mouth. Behind this scene there is a bull, his head lowered, followed by another standing figure that is holding a spear and another object. The iconography of the scenes depicted on this seal-impressed pithos has been assumed to indicate Aegean influence and to symbolize specific ideology used for the legitimisation of power and coercion by the elites. The sudden appearance of seal-impressed pithoi in the 13th c. BC coincides with the earliest evidence for centralized regional administration and large-scale storage, supported by other contextual associations. They were linked with large-scale storage – ritual storage in some cases – and with particular types of sites. Seal impressions may have been used to identify certain pithoi, the contents of which were reserved for a special purpose, perhaps as tithe or tribute. This would explain the rarity of the seal-impressed specimens and their absence at regional centres such as Kalavasos-*Ayios Dhimitrios*.

REFERENCES: Hadjisavvas 2000, 65; Webb & Frankel 1994, 5-26.

D.P.

150
Mycenaean stirrup jar with Cypro-Minoan marking

Clay
H. 8.9 cm; Diam. max. 12.6 cm
Late Helladic IIIB period (13th c. BC)
Enkomi, Tomb 94 (British Museum excavations)
Cyprus Museum, A 1632

Squat biconical body, decorated with a reserved band on top of the false spout, parallel bands of paint on the shoulder and painted handles with a reserved band on top. Stirrup jars were used for the storage and transport of oil, wine and other valuable liquids.

In this case, a *dipinto* sign of the local Cypro-Minoan script was marked on the base. Incised and painted marks occur on Mycenaean vessels found in Greece, Cyprus and other parts of the Mediterranean suggesting that Cypriot merchants rather than Mycenaeans may have been in charge of their transport by sea.

REFERENCES: Karageorghis 1963, pl. 22.11; see, also, www.enkomicm.org

D.P.

147

148

149

150

151
Lion-shaped weight

Bronze filled with lead
H. 4 cm; L. 6.4 cm; Wt. 158.9 g
Late Cypriot IIC period (1300-1200 BC)
Kalavasos-***Ayios Dhimitrios***, Building III
Cyprus Museum, K-AD 452

This weight is from a set of 14, many in the form of animals, which were found together in a 13th c. BC building. It is of bronze, hollow underneath and filled with lead to make up the desired weight. Its present weight is 158.9 g, but because of corrosion it is not certain that this was the original weight. The lion lies with its head turned to the side, and paws crossed in front; incised lines show the mane.

In the ancient Near East various weight systems were in use. Stone weights were common, but some were metal, often animal-shaped (including bulls and cows, lions, rams, boars, deer, ducks, frogs), sometimes humans. Lion weights have been found in Syria, Palestine, and Cyprus. One study suggested that the set of weights to which this belongs could have been used with various standards in use in Mesopotamia, Asia Minor, and Syria; this weight may represent 20 Mesopotamian ***sheqels*** of about 8 g. Another study of Late Bronze Age Cypriot stone weights concluded that the Cypriot system was decimal and based on a unit of around 9.3-9.5 g, similar to the system used in Syria, and deriving from the Egyptian ***qedet***.

REFERENCES: Courtois 1983; Petruso 1984; Chavane 1987; South 1989.

A.S.

152
Miniature ingot

Bronze
H. 5 cm; W. 10.8 cm
Late Cypriot III period (12th-11th c. BC)
Enkomi
Cyprus Museum, Enkomi FE 53.3 (1953)

This bronze object has been cast in the form of a copper oxhide ingot (originally ca. 30 kg in weight) but in miniature size. It may have been shaped in this manner for easy transport. It is inscribed with incised Cypro-Minoan symbols.

The oxhide ingot was the standard form by which copper was traded throughout the Mediterranean (cat. no. 49). Miniature ingots have been thought to have functioned as votive offerings in sanctuaries. This would strengthen the case for a connection between copper metallurgy and religion. At least five such objects were found at Enkomi but not always in contexts associated with religion. For this reason some scholars do not agree with the view that small ingots had a predominantly ritual or votive function.

REFERENCES: Schaeffer 1971, 451-455; Masson 1957, 22; Catling 1964, 268; Webb 1999, 241.

D.P.

153
'Amarna letter' EA 34 mentioning ***Alashiya*** (Cyprus)

Clay
H. 14 cm; W. 7.5 cm
Egyptian 18th Dynasty (14th c. BC)
Egypt, Tell el-Amarna
British Museum, ME 29789

Written in a dialect of Akkadian – the international language of diplomacy throughout the Middle East during the Late Bronze Age – this letter, inscribed on a tablet of baked clay, records the political and commercial relations of the king of ***Alashiya*** and the Egyptian Pharaoh, probably Amenhotep III or IV (Akhenaten). The correspondents address each other as family members, but the underlying subject is highly pragmatic: an extensive trade in copper, timber, precious oils, textiles and other luxury goods, even if these transactions are described as gifts. In this letter, the king of ***Alashiya*** sends 100 talents of copper and jars of special oil for anointing his 'brother' the Pharaoh. In return he requests a gilded ebony bed and 14 beams of ebony, a chariot, horses, linen garments and 77 jars of oil.

The identification of ***Alashiya*** mentioned in ancient Near Eastern texts is contentious. Most scholars believe it refers to Cyprus, but its exact nature remains unclear. The Amarna texts imply a powerful and centralized state similar to the other great powers of the region – Assyria, Babylon, Egypt, Hatti, and Mitanni – and its king addresses the Pharaoh as an equal. Yet comparing the references to ***Alashiya*** with the archaeological record of the Cypriot Late Bronze Age has proved difficult. The kingdom may have been a more complex and fluid entity that changed over the course of the Late Bronze Age in response to internal and external influences and events.

REFERENCES: Moran 1992, 105-113; Knapp 1996, 1-13; Goren ***et al***. 2003; Bryce 2003; Steel 2004, 181-186; Peltenburg 2012.

T.K.

151

152

153

154
Fragmentary inscribed cup

Clay (Black Glazed ware)
H. 2.5 cm; W. 10 cm
Cypro-Classical II period (4th c. BC)
Nicosia-*Hill of Ayios Georgios*
Cyprus Museum, PASYDY 2007/177

Ring foot of cup in Black Glazed ware. The interior is decorated with nine palmettes linked with incised segments and surrounded by lines of rouletting. Black lustrous glaze on the surface. A graffito in Cypro-syllabic script, incised on the bottom of the vase after firing, reads 'I am the property of prince (*wanax*) Timas'. The cup was found in a stratified context in the excavations at the *Hill of Ayios Georgios*, Nicosia, within a building with successive occupation phases from the Archaic to the Hellenistic periods. It is the longest syllabic inscription found in Nicosia to date. The reference to a '*wanax*' (a term known already from 13th c. BC Linear B tablets in Mycenaean Greece, where it denoted the highest palace official) is very intriguing considering the question of the whereabouts of the kingdom of ancient Ledra. The presence of a prince provides new impetus to the discussion about this illusive city-state, particularly with regard to the possible identification of the earlier phases of the excavated settlement at the *Hill of Ayios Georgios*.

REFERENCES: Pilides & Olivier 2008, 331-352.

D.P.

155
Bi-graphic inscription

Marble
H. 32 cm; W. 31 cm; Th. 12 cm
Cypro-Classical II period (late 4th c. BC)
Kato Paphos-*Maloutena*
Paphos District Museum, PM 357

Fragment of a marble slab bearing two Greek inscriptions, recording the same text in two different scripts. On the upper part there is a fragmentary three-lined Cypro-syllabic inscription, while on the lower part there is a four-lined fragmentary text in the Greek alphabet. The inscription refers to a dedication made by Nikokles (c. 321-311 BC), son of the king Timarchos, to the goddess Artemis Agrotera, whose sanctuary is thought to have been located in the area of Kato Paphos.

This bi-graphic inscription, which records a Greek text in both syllabic and alphabetic script, is characteristic of the later part of the Cypro-Classical period, when the Greek alphabet was adopted by some royal courts to be used in official documents alongside the old local script. The introduction of the Greek alphabet was initiated by king Evagoras I of Salamis, followed by other monarchs. It seems that the publication of important official documents in both scripts was a rule in the royal courts of some city-kingdoms at the time before their abolition (late 4th/early 3rd c. BC). The adoption of the Greek alphabet by the Cypriots is an important historical development, announcing the prevalence of the Greek language on the island, which was later assimilated under the Ptolemies. The Cypro-syllabic script was gradually neglected until its final abandonment later in the Hellenistic period.

REFERENCES: Mitford 1960, 200-205; Masson 1983, 95-96, pl. V.

E.R.

156
Ostrakon with Phoenician inscription

Marble
H. 9 cm; W. 8.7 cm
Cypro-Classical period (ca. 450-300 BC)
Idalion
Cyprus Museum, ID A 214 (1993)

Irregularly shaped, inscribed marble plaque from the Phoenician Archive of Idalion. It has been used for only one inscription, like many other examples in the Phoenician Archive. It contains two rows of Phoenician letters; other *ostraca* from Idalion contain three, four and five rows. Fragments of bigger inscriptions on large marble plaques have also been found.

The Phoenician Archive represents the tax records of the Phoenician rulers of the ancient city of Idalion. It was excavated between 1992 and 2012 in the rooms, streets and courtyards of the Phoenician administrative centre, which originally was the palace of the Kingdom of Idalion. More than 500 stone slabs of local marble and limestone, and many pottery sherds bear either complete or fragmentary inscriptions. The great majority are written in ink in the Phoenician language, while a smaller number were written in ink and inscribed in the Cypriot syllabary. The Phoenician Archive represents the most convincing evidence that Idalion was conquered by the Phoenicians of Kition. It is unique not only for Cyprus, but also for the rest of the Mediterranean world, since it is the largest Phoenician archive excavated so far and the only one referring to the administration of a city.

REFERENCES: Hadjicosti 1995, 27-28, fig. 4; 1997, 58-59, fig. 24; 2000, 1019-1021, figs 1-2.

M.H.

157
Siglos of undetermined mint

Silver plated bronze
Diam. 1.8 cm; Wt. 8.598 g
Earlier than 500 BC
Nicosia-*Hill of Ayios Georgios*
Cyprus Museum, Plot 1221 2006/143.34

Obverse: Bust of lion in front of a bust of a boar.
Reverse: Solar winged disc.

This *siglos* is one of the first to have been minted in Cyprus. It belongs to the earliest hoard of coins found so far on the island, buried around 500 BC. The hoard was discovered in the 2006 excavation campaign of the Department of Antiquities in a quarter of what may have been ancient Ledra. Coin types with a bust of a lion in front of a bust of a boar on the obverse and a solar winged disc on the reverse were hardly known before this discovery. The legends written in Cypro-syllabic script confirm the Cypriot origin of the coins, although the mint is unknown. The meaning of the symbols *te-mi* on the obverse and *pa-si-p(h)i-lo* on the reverse is not clear.

The preponderance of this type of coin in the Nicosia hoard and their total absence from other sites on the island may indicate that they were struck in Ledra. The known neighbouring kingdoms of Tamassos, Idalion and Soloi, although they do not seem to have produced any coins in this period, are also possible places of origin.

It is remarkable that this silver-plated coin with a bronze core bears a test-mark that intended to avoid the bronze core and thus deceive the official or other metal controls of coinage.

REFERENCES: Pilides & Destrooper-Georgiades 2008, 317, no. 36.

A.D.G.

154

155

156

157

158
Siglos of Lapithos

Silver
Diam. 2.1 cm; Wt. 10.64 g
ca. 490-470 BC
Larnaca hoard
Cyprus Museum, LH 85

Obverse: Head of Aphrodite.
Reverse: Head of Athena.

The attribution to Lapithos of uninscribed coins with the head of Aphrodite on the obverse and the head of Athena on the reverse is based on later coins on which similar representations appear with Phoenician inscriptions mentioning the royal name and the city. It should be noted that the coins of Lapithos are the earliest coins on Cyprus which depict divinities; later, in the 4th c. BC, most Cypriot coins depicted the deities of the city.

Coins of Lapithos struck in the 5th c. BC have been found in many places in Cyprus and abroad, as for example in Egypt. This ***siglos*** was found together with 475 coins of various Cypriot kingdoms in Larnaca, inside the ancient city of Kition, close to the Classical site known as 'Lyceum sanctuary'. It was an accidental discovery made in 1933 during construction works.

The hoard demonstrates that during the 5th c. BC Cypriot coins of different origin were circulating on the island and hoarded together. The use of the same monetary standard by all Cypriot mints during the 5th c. BC undoubtedly facilitated circulation.

REFERENCES: Dikaios 1935; Nicolaou 1976, 103, fig. 25, no. 8; Destrooper-Georgiades 1984, 146-147, no. 81.

A.D.G.

159
Siglos of King Gra(-) of Idalion

Silver
Diam. 2.5 cm; Wt. 11.1 g
ca. 470-460 BC
Unknown provenance
Cyprus Museum, IGG 184

Obverse: Sphinx seated left, the front leg placed on a reversed lotus flower; bud under the belly; in left field, Cypro-syllabic sign ***pa***; in right field, Cypriot syllabic signs ***ka-ra***. The whole in a dotted circle.

Reverse: Lotus flower on two spiral tendrils; in left field, ivy leaf; in right field, knucklebone; the whole in incuse square in linear circle.

The kings of Idalion issued autonomous coinage from the beginning until the middle of the 5th c. BC, a coinage representing a sphinx on the obverse and incuse square or a lotus flower on the reverse. Although royal names appear partially on the obverse of these coins, as for example king Gra(-), the only king whose name appears on other sources, such as the bronze tablet of Idalion, is king Stasikypros. His coinage was the last coinage issued by the kings of Idalion (Fig. 10.4), as the city was incorporated by king Ozibaal in the kingdom of Kition around the middle of the 5th c. BC. From that period onwards the kings of Kition were also considered as kings of Idalion, which ceased to exist as an autonomous kingdom and no longer produced an autonomous coinage.

REFERENCES: Hill 1904, 26, no. 10; Zapiti & Michaelidou 2008, 100, no. 5.

E.M.

160
Siglos of Evelthon's successors of Salamis

Silver
Diam. 2.1 cm; Wt. 11.5 g
500-480 BC
Gunther Collection
Cyprus Museum, GC78

Obverse: Ram lying right; above and below legend in Cypro-syllabic script: above, ***e-u-we*** and in the exergue, formed by a dotted line, ***le-to-to-se***.

Reverse: ***Ankh*** within a dotted circle; inside the circle formed by the ***ankh***, Cypro-syllabic symbol ***ku***; in the right field, syllabic symbol ***ko***; in the left field, syllabic symbol ***ru***.

King Evelthon was the first king of Salamis to issue coins in his name at the end of the 6th c. BC. After his death, his successors continued to issue coinage up to the middle of the 5th c. BC, representing his name in genitive on the obverse (*Εὐέλθοντος*), probably as a sign of legitimization of power and a declaration of continuation of the dynasty he established. The Cypro-syllabic signs on the reverse of these coins probably correspond to the names of the successors, but the attribution is not possible since the coin legends are partial. These signs are placed around and inside the ring of an ***ankh***, the Egyptian symbol of life that had been introduced in Cyprus from Egypt to indicate the royal power and was adopted as the main reverse iconographic type in Salamis and as a secondary symbol in the coinage of several kingdoms down to the 4th c. BC.

REFERENCES: Hill 1904, 50, no. 25, pl. X:3; Zapiti & Michaelidou 2008, 37, no. 11 (1/6th of a ***siglos***).

E.M.

161
Siglos of King Pny(-) of Paphos

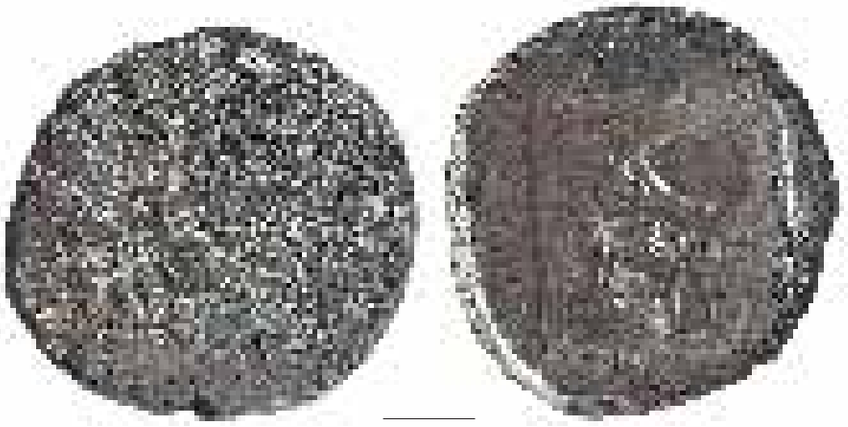
Silver
Diam. 2 cm; Wt. 10.7 g
Early 5th c. BC
Larnaca hoard
Cyprus Museum, LH 372

Obverse: Bull standing left, above in Cypro-syllabic sign ***pu***.
Reverse: Head of an eagle left; in upper left corner, palmette; below the head, spiral decoration; the whole in dotted and incuse square.

The kings of Paphos produced an early coinage with developed types on the reverse, as revealed by the presence of a coin of an unknown king in the Apadana hoard in Persepolis, dated to the end of the 6th c. BC. From the early 5th c. BC, the iconographic choices of the kings of Paphos depict on the obverse a standing bull with symbols above the animal, such as the winged solar disc, the ***mihr*** (an eastern adaptation in the local culture indicating the royal power), as well as Cypro-syllabic signs, indicating the royal names and royal title. On the reverse of this coinage the head of an eagle is represented on the earliest issues, which will be replaced by a flying and later by a standing eagle. This type of iconography will continue to be used by the kings of Paphos throughout the 5th c. BC.

REFERENCES: Hill 1904, 36, no. 6, pl. VII:6; Zapiti & Michaelidou 2008, 67, no. 4.

E.M.



158

159

160

161

162
Didrachm of Lysandros of Amathus

Silver
Diam. 1.9 cm; Wt. 6.464 g
380/370 BC
Gunther Collection
Cyprus Museum, GC 228

Obverse: Recumbent lion.
Reverse: Bust of lion.

Didrachms from the kingdom of Amathus struck in the 4th c. BC, like this coin of Lysandros, are few in number. These didrachms are of Chian-Rhodian standard, weighing between 6 and 7 g. During the 4th c. BC many Cypriot cities changed from the Cypriot monetary standard, which was based on the ***siglos***, to a lighter standard known in the Greek world. Amathus and Salamis were the first to adopt the new standard. However, Amathus was the only mint that retained the same representations on its coins for the entire Achaemenid period: a recumbent lion on the obverse and a bust of a lion on the reverse. Legends on the coins are always written in Cypro-syllabic script, although the Greek alphabet was gradually introduced from 400 BC onwards, firstly at Salamis and later at Marion and Soloi.

The name Lysandros, like other names inscribed on Amathus coins, is attested as a king of the city in literary sources. The attribution of the coins to this particular mint is based on other coins found in the same region that bear different names with identical or similar representations.

REFERENCES: Amandry 1984, 73, no. 131:3.

A.D.G.

163
Siglos of Timocharis of Marion

Silver
Diam. 2.1 cm; Wt. 10.775 g
Early 4th c. BC
Vouni hoard
Cyprus Museum, VH 63

Obverse: Head of Apollo.
Reverse: Female figure hanging from a bull.

This ***siglos*** is one of 250 coins found at the Palace of Vouni in 1928 by the Swedish Cyprus Expedition. The palace is located close to Soloi, not far from Marion, where the modern city of Polis Chrysochous is located. Besides coins, silver bowls, many gold and silver bracelets and two silver pendants were placed inside a jar that was hidden under the staircase in the corner of Room 59 in the palace. The find was covered by a thick layer of charcoal and ashes, which indicates that it was intentionally placed there at a time of imminent danger.

The name of the city of Marion appears in writing from ca. 450 BC, firstly on the obverse and later on the reverse of coins, as on this ***siglos***. The attribution of this coin does not pose any problems. The female figure hanging from the bull on the reverse may be compared to the legend of Europa´s abduction by Zeus.

It is important to note that the Cypriot ***siglos***, which weighs between 10 and 11 g, is the biggest silver monetary denomination which was struck on the island. In 401 BC, it corresponded approximately to three days salary of a mercenary of Cyrus (Xenophon, ***Anabasis*** VII, 6.1, 6.7). It was a coin used for big exchanges and not for everyday purchases.

REFERENCES: Schwabacher 1947, 95, no. 63; Gjerstad ***et al***. 1937, 238, 278; Lacroix 1974; Destrooper-Georgiades 2001, 327 and no. 92.

A.D.G.

164
Half stater of King Pumayaton of Kition

Gold
Diam. 1.25 cm; Wt. 4.09 g
King Pumayaton, regnal year 30 (333/332 BC)
Hubbard Collection
Larnaca District Museum, HC 64

Obverse: Herakles-Melqart advancing right, with lion-skin hanging from his left hand, holding club in raised right hand above his head; in right field, ***ankh***.
Reverse: Lion bringing down stag right; above, Phoenician legend ***lmlk-pmyatn***; in right field, *ΣΓ* (regnal year 30 = 333/332 BC).

The king of Kition and Idalion Pumayaton ruled for almost fifty years, as suggested by the Phoenician inscriptions bearing his name and his gold and silver coinage which indicates the regnal year on the reverse. We know of Pumayaton's coins dating from the regnal year 3 (360/359 BC) down to the year 46 (317/316 BC), issues that seem to be more or less systematic during that long period. These coins represent on the obverse the god that protects the Phoenician dynasty, Melqart, assimilated to the Greek Herakles holding the bow and the club as well as to the oriental god in a fighting position. On the reverse there is a scene of a lion bringing down a stag, together with the regnal year as well as the royal title and name of the king. The coin depicted here bears the regnal year 30, which corresponds to the year that Alexander III attacked Tyre (333/332 BC) and was minted by the king of Kition to support Tyre against the Macedonian king.

REFERENCES: Markou 2011, 109, no. 151; Destrooper-Georgiades 1993, no. 69.

E.M.

165
1/12th of stater of King Evnostos of Soloi

Gold
Diam. 0.9 cm; Wt. 0.66 g
After 323-310 BC
Hubbard Collection
Cyprus Museum, HC93

Obverse: Laureate head of Apollo left.
Reverse: Head of Aphrodite right, wearing a myrtle wreath, earring and necklace; in left field, Cypro-syllabic sign ***pa***.

Evnostos is the last king of Soloi who appears in the sources as being active during the fights of Alexander's successors for the control of Cyprus. His gold coinage survives in limited quantities but is attributed to this king because of the initials of his name in the Greek alphabet, ***EY***, which are present on the biggest surviving denominations, the thirds of a gold stater. On the smaller fractions, as the one presented here, only the Cypro-syllabic sign indicating the royal title ***pa*** is present on the reverse side of the coins behind a female head with earring and pearl necklace, that has been recognized as Aphrodite. On the obverse the laureate head of Apollo is represented. According to the literary sources, king Evnostos married Ptolemy's daughter Eirene, and was probably the only Cypriot king who maintained his throne after 310/309 BC. Nevertheless we do not have any evidence that could suggest the continuation of the autonomous coinage of any Cypriot king after that date.

REFERENCES: Markou 2011, 130, no. 452 (this coin); Zapiti & Michaelidou 2008, 91, no. 4.

E.M.

162

163

164

165

166
Tetradrachm of Alexander III, minted at Salamis

Silver
Diam. 2.8 cm; Wt. 16.5 g
336-323 BC
Kition hoard
Cyprus Museum, 1949/III-22/2

Obverse: Head of beardless Herakles right, wearing lion-skin; the whole in a dotted circle.
Reverse: Zeus enthroned left, his feet resting on a stool; he is holding an eagle on his extended right hand and resting on a sceptre with the left hand; in the left field, monogram and rudder; below the throne, *ΠΕ*; on the right, Greek legend, *ΑΛΕΞΑΝΔΡΟΥ*.

According to the literary sources, the kings of Cyprus were incorporated in the empire of Alexander III (Alexander the Great) in 332 BC, after having contributed actively on his side in the naval battle of Tyre. Although the sources provide restrained information on Alexander's ten year rule in Cyprus (332-323), we are informed of his involvement in the internal affairs of the kingdoms and of his personal relations with several of the local kings. Alexander minted coins in his name in several Cypriot kingdoms, as he did in several areas under his control. The place of issue is suggested from the symbols or monographs on the reverse of his gold and silver coinage.

REFERENCES: Newell 1915, 310, no. 22, pl. XIV:13 (same monogram under the throne); Price 1991, 395, no. 3173.

E.M.

167
Tetradrachm of Ptolemy VIII Evergetes II, minted at Paphos

Silver
Diam. 2.4 cm; Wt. 13.9 g
Ptolemy VIII Evergetes II, regnal year 53 (117 BC)
Unknown provenance
Cyprus Museum, CP 59

Obverse: Head of Ptolemy I right, wearing diadem and aegis; the whole in a dotted circle.
Reverse: Eagle with closed wings standing left on thunderbolt; in left field *LNΓ* (year 53); in right field *ΠΑ*; around, *ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ*, the whole in dotted circle.

Since the inclusion of Cyprus in the Ptolemaic kingdom in 295 BC, four mints issued Ptolemaic coins in the island, mostly in silver and bronze: Salamis, Paphos, Kition and most probably, Amathus. On the coinage of Ptolemy VIII Evergetes II, the head of Ptolemy I, the founder of the dynasty, is represented on the obverse with the royal insignia, the diadem and the ***aegis***, while on the reverse is depicted the Ptolemaic eagle standing on a thunderbolt, with the mention of the regnal year on the left field, and that of the mint where the coin was issued on the right field. The mint of Paphos is indicated by the letters *ΠΑ*, while the Greek letters *ΣΑ* and ***KI*** stand for the mints of Salamis and Kition respectively.

REFERENCES: Svoronos 1904, 215, no. 1529, pl. LII:26; Nicolaou & Mørkholm 1976, 35, nos 307-315.

E.M.

168
Coin of Cleopatra VII and Ptolemy XVI, minted at Paphos

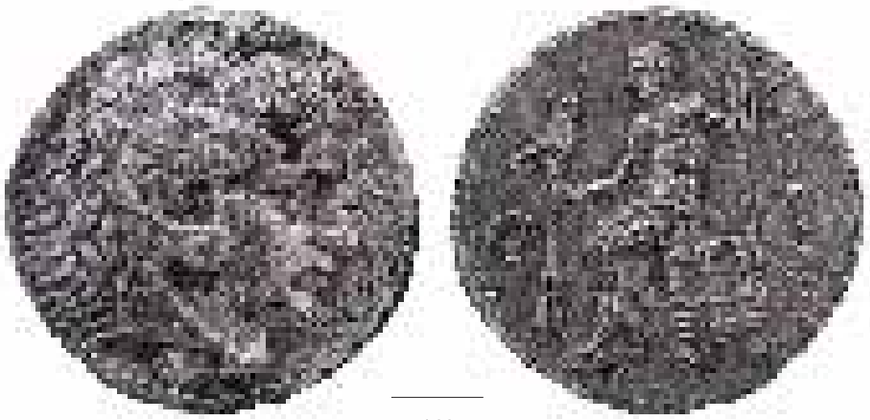
Bronze
Diam. 2.75 cm; Wt. 13 g
47-30 BC
Hubbard Collection
Cyprus Museum, HC 108

Obverse: Bust of Cleopatra right, wearing crown, with baby Caesarion in her arms; sceptre over shoulder.
Reverse: Two cornucopias joined at the bottom and bound with fillet; in right field, monogram of Cyprus *ΚΥΠΡ*; around, Greek legend *ΚΛΕΟΠΑΤΡΑΣ ΒΑΣΙΛΙΣΣΗΣ*.

Although from the end of 59 BC Cyprus was given the status of a province and was governed down to 48/47 BC as part of the province of Cilicia, in 48 BC the island was restored to Egypt and from 47 BC Caesar accorded Cyprus to Cleopatra VII and her son Caesarion. The queen of Egypt and last queen of the dynasty of the Ptolemies issued a bronze coinage in her name in Cyprus. On the obverse is depicted the bust of Cleopatra holding the baby Caesarion in her arms, an image that can be related to Aphrodite holding Eros and to Isis holding Harpocrates in Greek and Egyptian traditions respectively, while on the reverse are depicted two joint cornucopias with the name and royal title of the queen. The presence of these coins at the House of Dionysos, where minting activity was attested from various finds, suggests the minting of these coins in Paphos, although the monogram on the reverse stands for Cyprus.

REFERENCES: Svoronos 1904, no. 1874, pl. LXII:26; Nicolaou 1990b, 57, no. 462; Burnett ***et al.*** 1992, 578, no. 3901.

E.M.



166

167

168

169
Tetradrachm of Vespasian

Silver
Diam. 2.4 cm; Wt. 12.5 g
Vespasian, regnal year 8 (AD 75/76)
Unknown provenance
Cyprus Museum, A 588

Obverse: Head of Vespasian with laurel wreath left. Around, *AYTOKPATΩP OYECΠACIAN[OC KAICAP]*. The whole in dotted circle.
Reverse: Temple of Aphrodite at Palaepaphos, central conical ***xoanon*** or baetyl with triple beam above and protruding antae, flanked by lower side chambers; in exergue, H (year 8 = 75/76 AD); around, *ETOYC NEOY IEPOY*, in dotted circle.

The silver coinage issued by the emperor Vespasian in Cyprus is characterized as provincial, because it has been produced in one of the provinces of the Roman Empire. The series of silver and bronze coins that were minted on the island represent on the reverse the year 7, 8 or 9 of the emperor's reign. These coins are attributed with certainty to Cyprus on the basis of iconography and provenance based on hoard evidence. The scene on the reverse is also unique to Cyprus: while these coins represent on the obverse the laureate portrait of the emperor, they bear on the reverse either the cult statue of Zeus Salaminios or the Temple of Aphrodite at Palaepaphos, an iconography that is linked to the two major sanctuaries of the island. These reverse types could also suggest the mints of Nea Paphos and Salamis, where the coins could have been issued.

REFERENCES: Parks 2004, 205, no. 16a; Burnett ***et al***. 1998, 263, no. 1802.

E.M.

170
Sestertius of Vespasian (AD 69-79)

Bronze
Diam. 3.3 cm; Wt. 25.79 g
Vespasian, regnal year 8 (AD 75/76)
Unknown provenance
Cyprus Museum, A 593

Obverse: Laureate head of Titus right. Around, *AYTOKPATΩP T OYECΠACIANOC*; the whole in dotted circle.
Reverse: Statue of Zeus Salaminios standing facing, holding patera in right hand, left hand resting on a short sceptre; eagle on left arm. Around, *KOINON KYΠPIΩN ETOYC H* (year 8 = 75/76 BC), in dotted circle.

Vespasian minted in the year 8 (AD 75/76) not only silver but also bronze coins in two or three denominations in Cyprus. On the obverse of these coins is represented either Vespasian or his son Titus and on the reverse is adopted the iconography of Zeus Salaminios or the Temple of Aphrodite. On the reverse of these coins the legend mentions the *KOINON KYΠPIΩN*. This is the union of the Cypriots, a body primarily responsible for the maintenance of the ruler cult but also in charge of the bronze coinage minted in the island.

REFERENCES: Burnett ***et al***. 1998, 265, no. 1822.

E.M.

169

170

171
Composite vessel

Clay
H. 46.5 cm
Early Cypriot III period (2100-2000 BC)
Pyrgos, within the village, Tomb 35
Limassol District Museum, LM 1739/7

This is a large jug with a double beak-spouted neck and a round base. A composite scene, comprising a large number of humans and animals modelled in the round, occupies its shoulders. To the left of the spout a male figure dominates, leaning back on a fancy chair. Around him women holding children in their arms are gathered. A similar group is located on the opposite side of the handle. At the highest point of the scene a man is standing in a large spouted container, most probably pressing grapes for wine production. A liquid flows copiously into a jug. In front of the spout, a group of people laboriously bend over a trough working dough for bread. On the periphery of the scene, on a smaller scale, a donkey transports a pair of bags on its back and a plough is driven by a pair of bulls.

Vessels bearing composite, everyday-life scenes on their shoulders form the most impressive group of the ceramic production of the Early and Middle Cypriot periods. When considered separately, each of the figurines is not of high artistic value, but taken as a whole, these compositions are the most ambitious creations of the indigenous ceramic production. On the vessel presented here, the plough scene, the donkey used as a pack animal and the wine press document some of the most important technological innovations that took place during the Early Cypriot period. These innovations revolutionized the way agricultural production was organized, resulting in deep social changes. The introduction of the plough greatly increased cereal production, while the use of pack animals revolutionized long distance transportation. Next to wheat bread, wine is the second pillar of the Mediterranean diet.

REFERENCES: ***ARDAC*** 1997, 68, figs 45-46; ***BCH*** 122 (1998), 666, fig. 6; Flourentzos 1999; for the radical innovations in economy and society during the Early Cypriot period, see Webb & Frankel 2007.

G.G.

172
Figurine of a donkey or a mule with panniers

Clay
H. 7.6 cm; L. 11 cm; W. 8.8 cm
Cypro-Archaic II period (600-475 BC)
Cyprus, archaeological context unknown
Cyprus Museum, D 95

Terracotta figurine of quadruped, probably a donkey or a mule. Two large conical panniers are placed on the back of the animal. Incised eyes and mouth, one ear missing, short tail resting on right hind leg. The terracotta repertoire of the Cypro-Archaic period includes a fair amount of donkey figurines carrying panniers or vases on their backs. Donkeys are usually distinguished from horses by their long ears. Most of these figurines are unprovenanced but based on their style they are usually assigned to the Cypro-Archaic II period. Figurines of donkeys carrying panniers are also known from the Early-Middle Bronze Age (cat. no. 76).

Horses and donkeys would have been amongst the main pack animals in Antiquity, as was the case in rural Cyprus until recent years. Based on ethnographic parallels, donkeys would have carried products such as fruits, olives, cereals etc. in panniers probably made of straw, wood, textile or leather. Research has shown that the donkey was domesticated for use as a pack animal during the early 3rd millennium BC in the southern Levant and Egypt and by the later 3rd millennium BC it was also used for the same purpose in Cyprus.

REFERENCES: Karageorghis 1996, 28-29, pls XIV:3-7, XV:1; Gjerstad ***et al.*** 1937, 250 (nos 306, 316), pl. LXXVII:316; Karageorghis ***et al.*** 2004, 284-285; for quadrupeds carrying vessels, see Caubet ***et al.*** 1998, 280, 282; for Bronze Age figurines, see Karageorghis 1991a, 104-105, pls LVII:1, LVIII:7; for pack animals in Antiquity, see Crouwel 1992, 25.

E.A.

173
Model of wine cart

Clay
H. 12 cm; L. 10.7 cm; Diam. wheels 6.5 cm
Cypro-Archaic II period (6th c. BC)
Nicosia, acropolis, Tomb 2
Cyprus Museum, CS 2415/13 + 14

Terracotta model of cart described as a 'wine cart'. Squat globular body with short wide concave neck and outward curving rim. A tubular socket protrudes from the jar's front. A tap socket would have existed but is not preserved. Painted horizontal black and red bands decorate the upper part of the jar's body, intersecting with black-painted groups of vertical bands. The lower part of the body is decorated with black-painted vertical bands. Above and on the axle pieces are black-painted oblique and horizontal bands. The cart's wheels survive, their spokes indicated with red and black paint (faintly preserved).

This model was found as a grave offering in a tomb excavated at the southern outskirts of Nicosia. 'Wine-carts' belong to a more general category of carts found in the terracotta repertoire of the Cypro-Archaic period. Other types include carts with a tilt and carts with or without sidings. Some of them carry passengers. The 'wine-cart' would have been used to carry liquids such as wine, oil or water.

REFERENCES: ***ARDAC*** 1977, 43, fig. 43; Karageorghis 1996, 68, pl. XXXVI:7; Crouwel 1985, 214, 217, pl. XXXII:3; for parallels, see Walters 1903, 34; Caubet ***et al.*** 1998, 266.

E.A.

171

172

173

174
Figurine of a baker

Clay
H. 8.7 cm; L. 9.4 cm
Cypro-Archaic II period (6th c. BC)
Amathus, Tomb 302
Limassol District Museum, AM T. 302/27

This hand-made model represents a human figure standing in front of a three-legged rectangular trough and making bread or votive cakes (offerings to the gods). The arms of the figure are stretched forward into the trough, clearly indicating the act of kneading. The hands are pressing onto a clay lump, presumably denoting a piece of dough that will soon take the shape of the two, obviously finished, pyramidal bread or cakes resting next to each other at the opposite end of the trough. Thick lines of dark red paint exist both on the figurine and the trough. There are also traces of black paint on the trough.

Terracotta compositions of human figures making bread or engaged in other related activities, such as grinding and baking, have been recognized in Cyprus as early as the Early-Middle Bronze Age. Parallels for the one discussed here exist in Cyprus, Greece and elsewhere. Whether it represents the making of bread or votive cakes remains unclear, but it is worth noting that votive cakes are in certain cases associated with sacrifices and sacred meals.

REFERENCES: Brumfield 1997, 158-159; Karageorghis ***et al***. 1987b, 3, 16, pl. I:3; Karageorghis 1998b, 47.7, pl. XXX:7; 2000a, 160-161; 2006, 15-25, 116-129.

Y.V.

175
Figurine of a male with amphora

Clay
H. 14.7 cm; W. max. 7.5 cm
Cypro-Archaic period (750-475 BC)
Cyprus, archaeological context unknown
Cyprus Museum, B 53

Terracotta figurine representing a human figure clinging to a large, ovoid, two-handled pithos. The figure's legs are outstretched and his feet rest beneath the pithos' handles. His left hand holds onto the vessel's rim and in his right hand he holds a jug. He is probably about to fill his jug with the liquid stored in the pithos, possibly wine. No features indicating the figure's gender are evident. The face is triangular with a prominent nose, a pointed chin and a small pellet for the lips. A horizontal piercing on the head, above the ear level, may indicate that the figurine was meant to be suspended.

Wine-drinking, along with music and dance, were an integral part of feasting and other communal activities. A similar scene, with a figure holding a small jug before an amphora, is part of the painted decoration on a Cypro-Geometric amphora from Kourion-***Kaloriziki***. The practice of storing wine in large pithoi continues even today in rural Cyprus.

REFERENCES: Karageorghis 1995, 143, pl. LXXXII:5; 2006, 144, 104-105, fig. 132, 92; for the Kourion-***Kaloriziki*** amphora, see Karageorghis & Des Gagniers 1974, 97-98.

E.A.

176
Figurine of a male carrying a jar

Clay
H. 10.8 cm
Cypro-Geometric III period (ca. 900-750 BC)
Amathus, western necropolis, Tomb 332
Limassol District Museum, LM 856

Figurine of a bearded man carrying a jar on his shoulder with his left arm. His right arm is awkwardly bent behind the neck to touch the jar. The bell-shaped body of the figurine is wheelmade. Two opposed perforations at its lower part suggest that it once had suspended legs. Another perforation through its head indicates that it could be suspended (see also cat. no. 175).

Figurines of vase-carriers usually have the jar on their head. Examples such as this, with the jar on the shoulder, are rare. The type of figurine with bell-shaped body and suspended legs first appeared in the Aegean in the Early Geometric period. Cypriot examples may well have been influenced by Greek prototypes.

REFERENCES: ***BCH*** 106 (1982), 692, fig. 22; Karageorghis ***et al***. 1987b, 5, 19, pl. VII:30; Vandenabeele 1991, 59; Karageorghis 1993a, 81 no. 1, pl. XXXV:1.

G.G.

177
Group of dancers

Clay
H. 7.3 cm; Diam. base 10.3 cm
Cypro-Geometric II-III period (950-750 BC)
Cyprus, archaeological context unknown
Cyprus Museum, C 336

Terracotta group of six crudely rendered dancers with flat headdress standing on a circular plaque. Their arms are outstretched joining hands in a circle. A figure with a tall rounded headdress stands at the centre of the circle. He/she bends the right arm against the chest. The left arm is missing and a cylindrical protrusion survives beneath the left cheek (a musical instrument?). Black and purple paint is preserved on the figures and around the base.

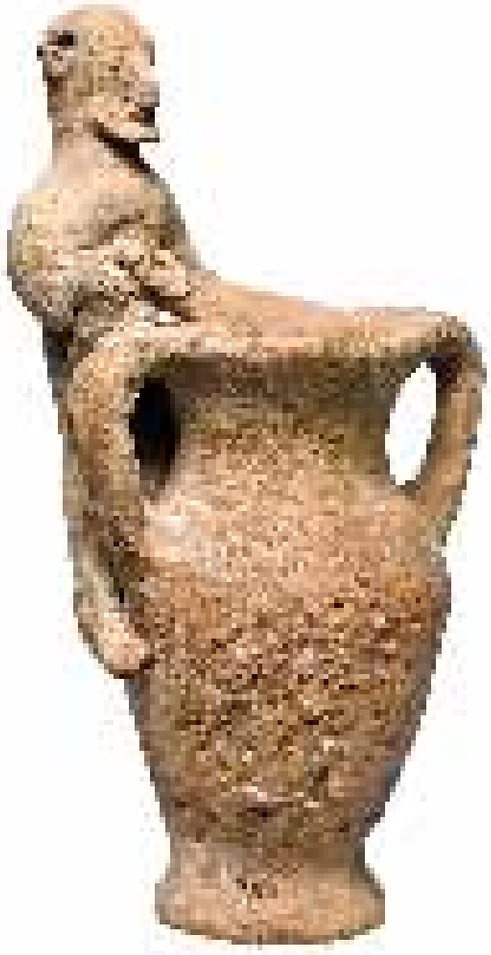
Representations of ring dancers with a musician at the centre constitute a popular theme in the terracotta repertoire of Cyprus from the Geometric down to the end of the Classical period. The lack of provenance information for many of these figurines makes their precise dating and interpretative analysis difficult. Their occurrence at sanctuary sites, along with the identification of a paved platform which has been interpreted as a dancing ring at the sanctuary of Apollo Hylates at Kourion, suggest a ritual character. In some cases, the musician is replaced by a 'sacred tree'. Beyond their role in ritual performances, however, music and dance should also be considered as constituting a vital part of everyday life, entertainment and community building.

REFERENCES: Karageorghis 1993a, 65, pl. XXVIII:8; 2006, 107, 149-151, fig. 94; for parallels, see Caubet ***et al***. 1998, 152, fig. 200.

E.A.

174

176



175

177

178
Figurine of female holding infant

Clay
H. 10 cm; W. 6.4 cm
Cypro-Archaic period (750-475 BC)
Nicosia-*Hill of Ayios Georgios*
Cyprus Museum, 1953-III-2/3

Terracotta figurine of seated female holding an infant. The female's legs are set apart and outstretched, and her breasts are protruding. Her head tilts backwards. Emphasized eyes painted black, prominent nose, red paint for mouth, very large ears. Red-painted tiara on her head, horizontal black-painted bands around neck and wrists, vertical black lines for fingers. Black and red diagonal lines at back of torso possibly indicating clothing. Red paint covers feet area, inside of legs and part of the infant's chest. The infant, looking upwards, resembles the female. A large red-painted protrusion appears between the female's legs, in the genitalia area. Although this has been described as resembling male genitalia, it seems more likely that it represents either swollen female genitalia or a placenta. The protrusion, in combination with the prominent breasts and the infant, suggest the depiction of a parturient woman holding her newborn baby.

The depiction of childbirth in Cyprus is first attested in the Chalcolithic period (cat. no. 249). Representations of childbirth in Iron Age Cyprus are rather rare; the examples that are known to us, such as a group of terracottas from Lapithos or limestone statuettes from ancient Golgoi, depict scenes involving the actual act of childbirth, with a parturiant woman assisted by other women. These objects were probably votive offerings to ensure a safe delivery. They could also have served as models for initiation rites concerning childbirth.

REFERENCES: Karageorghis J. 1999, 29-30, pl. XVII:4; Karageorghis 2006, 171, fig. 171 (for Lapithos terracottas: 204-206, figs 217-220; for Golgoi statuettes, 218-220, figs 233-235); for depictions of childbirth, see Vandervondelen 2002; Budin 2011, 227-229.

E.A.

179
Figurine of mother with child

Clay
H. 8.7 cm
Cypro-Archaic I period (750-600 BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 3476

This hand-modelled group represents a seated woman holding a baby in her arms. The child, whose head is missing, has his arm around his mother's neck. The mother's breasts seem naked, but painted lines on her back and legs suggest she is wearing clothes. Her eyes and eyebrows as well as some anatomical details, such as the fingers, are painted red or black.

Representations of mother and child are common in Cyprus. The interpretation of such groups varies between genre scenes and representations with religious significance related either to birthing or to the protection of mother and child.

REFERENCES: Hamilton-Margos 1985, 127-130; Margos ***et al***. 1990, 35, no. 135; Vandenabeele 1988, 28, no. 4, pl. vii:3; Karageorghis 1998b, 29, no. I:(viii)b, 4, pl. XVII:1.

N.M.

180
Model of a woman giving birth

Limestone
L. 22 cm; H. 15 cm
Hellenistic period (ca. 300-200 BC)
Idalion area, precise findspot unknown
British Museum, GR 1855, 11-1.26

This sculpture shows a woman about to give birth, assisted by a midwife crouching at one end between the mother's legs. Images of childbirth are common in the minor arts of Cyprus of the 1st millennium BC, but Cypriot representations of the subject are unusual in that they show human subjects – by contrast to ancient Greek and Egyptian art, which more commonly depict birth scenes of gods and heroes. Childbirth was the most dangerous event in most women's lives in Antiquity.

The exact findspot of this object in the area of modern Dali (ancient Idalion) is unknown, but it may have been offered in the sanctuary of a deity presiding over childbirth to ensure a safe delivery for the mother, or else as a thank-offering following a successful birth. Alternatively, it may have been placed in the tomb of a midwife as a sign of her profession.

The object was presented to the British Museum as a gift by D. Pierides in 1985.

REFERENCES: Pryce 1931, C412; Vandervondelen 1997; Dierichs 2002, 86-87 and fig. 48; Karageorghis 2006, no. 218.

T.K.

181
Stone with depressions (gaming board?)

Limestone
L. 17 cm; W. 14.5 cm; H. 5 cm
Late Bronze Age ?
Episkopi-*Phaneromeni*
Kourion-Episkopi Local Museum, PH-S 464

Stones with shallow circular depressions found in the Eastern Mediterranean have often reminded the excavators of the boards used for playing the Egyptian game ***senet*** (or ***mehen***), in spite of the fact that the number and/or layout of depressions rarely corresponds with their alleged Egyptian prototypes. Considering the fact that four examples from the Amathus temple of Aphrodite have been linked with libations due to their discovery next to a canalisation system (as suggested also by evidence from the Hittite realm and from Ugarit and Tell Kazel in Syria), may rather plead in favour of offering rituals whether or not connected with the ancestors' cult.

REFERENCES: Fourrier 2003; Gubel 2007, 157-159, fig. 1.

E.G.

178

180

179

181

182
Rattle

Clay (White Painted VI ware)
H. 7.5 cm
Late Cypriot I period (ca. 1650-1550 BC)
Enkomi-*Ayios Iakovos*, Tomb 83A (British Museum excavations)
British Museum, GR 1897, 4-1.1178

Animal-shaped ceramic rattles have been found in numerous tombs of Middle to Late Bronze Age date on Cyprus. The large eyes and pointed ear-like projections of this very typical example suggest a bird, perhaps an owl. Although commonly interpreted as children's toys with limited significance, these rattles may also have functioned as simple musical instruments in social or religious ceremonies, marking rhythm and time which are central to processions, dance and ritualized performance and movement. In many cultures the sound of rattles and scrapers was also believed to scare away malevolent spirits, or attract beneficent ones. This rattle may have served to protect the deceased on the way to, or in, the other world. Vessels in the form of animals abound in the Late Bronze Age (cat. no. 221), and indeed later in Cypriot history (e.g. cat. no. 183), illustrating the importance of the natural world as a source of both symbolism and artistic inspiration.

REFERENCES: Walters 1912, C323; Åström & Åström 1972, 63-64; Buchholz 1990, no. 8; Kolotourou 2005, 183-185; Crewe 2009, no. 83.28.

T.K.

183
Zoomorphic rattle

Clay
H. 9.2 cm; L. 10.5 cm
Hellenistic period (312-58 BC)
Cyprus, archaeological context unknown
Limassol District Museum, LM 1570/18

Wheelmade; barrel-shaped body supported on four short legs; short tail. The head is conical and terminates in a flat and wide, pierced snout. Pierced round eyes; the arched eyebrows and other details of the body are denoted by incisions, while the ears, the mane, the tail and the legs are applied. Red slip covers the head and the upper part of the body.

The figurine, which represents a piglet (or even a boar) but also bears characteristics of a fish (mane like fin and foliage incised decoration on the body), is hollow and contains a clay ball, which suggests that it was used as a rattle (***platage*** in Greek). Due to its large size, it is assumed that it was meant to be handled by an adult in order to amuse a baby. The piglet was a symbol of wealth and good fortune, and rattles in the shape of pigs could also have had magical meanings, especially since we know that pigs were often sacrificed in return for the protection of children. In the Greek world rattles are usually found in child funerary contexts and also in sanctuaries.

REFERENCES: Unpublished; cf. Lubsen-Admiraal 2004, 236 with relevant bibliography.

Y.V.

184
Jug with side spout

Clay
H. 16.2 cm
Cypro-Archaic I period (750-600 BC)
Amathus, western necropolis, Tomb 194
Limassol District Museum, LM 708, AM T. 194/18

A pair of eyes painted on either side of a narrow tubular side-spout gives to this wheelmade jug the form of a human face. The side spout, which looks like a nose, is opposite the handle of the jug, making the vase resemble a feeding bottle. Painted horizontal bands form a decorative zone on the shoulder of the vase. On its main side the head of a woman is represented. The peculiar hairstyle, combined with red spots on the cheeks, identify this image with the Egyptian goddess Hathor.

The image of the goddess Hathor was introduced to Cyprus during this period. This motif is particularly frequent in Amathus, where it appears on ceramics (cat. no. 257), but also on large-scale official sculpture in the form of column capitals (cat. no. 256). Hathor was assimilated in Cyprus with the Great Goddess, Aphrodite-Astarte.

REFERENCES: Louca 2003; for similar depictions of Hathor on Amathus ceramics, see Karageorghis & Des Gagniers 1974, 504-511; Hermary 1985, 679-680.

G.G.

185
Figurine of male soldier holding quadruped

Clay
H. 17.5 cm
Cypro-Archaic period (750-475 BC)
Cyprus, archaeological context unknown
Cyprus Museum, B 21

Figurine of a male with prominent chin or beard, clutching a small quadruped to his chest. Wheelmade, bell-shaped body with flaring skirtlike gown with two opposed perforations at its lower part, from which two movable legs are suspended. The figurine's face is flattened at the sides and its nose is pinched. He wears a crested helmet which is pierced, presumably for suspension. Traces of red and black paint survive on the body, helmet and the animal's head. Similar puppet-like figurines are depicted holding shields, swords or musical instruments and often preserve vivid painted decoration.

The movable legs of such figurines do not always survive and many now stand on their round open bases. Originally however, they would have been hung and/or held with their legs dangling freely, creating the impression that they were in motion. Their playful and humorous nature has led to their interpretation as toys or attractive charms. However, they are also viewed as having a ritual, chthonic or apotropaic use, especially when found in tombs. Similar bell-shaped figurines with suspended legs are also known from the Aegean area.

REFERENCES: Vandenabeele 1973, 53, fig. 7; Karageorghis 1992a; 1995, 46, pl. XXI: 4; Caubet ***et al***. 1998, 146-147, fig. 190; Karageorghis ***et al***. 2004, 157-158, 162-166.

E.A.

182

184

183

185

186
Amphoroid krater

Clay
H. 47 cm; Diam. rim 28.9 cm; Diam. max. 38 cm
Late Helladic IIIA2 period (14th c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, A 1645

Imported Mycenaean krater, restored from fragments. Flat rim, wide cylindrical neck, piriform body, raised foot, two vertical handles from rim to shoulder with four incomplete perforations on top and bottom of handles. Decorated with solid paint on interior and exterior of neck, reserved line on rim.

The body is decorated with a chariot scene: a horse with elongated body filled in with dark paint is pulling a chariot with two standing figures dressed in long robes decorated with dots. The same scene is repeated on the other side. The filling ornament consists of palms, flowers, quirks, dotted circles, chevrons and a guilloche pattern between the horse's legs and tail; the lower part is decorated with two sets of parallel lines and the foot is painted solid. The handles are painted with two vertical lines and a reserved line in the centre.

Similar vessels, considered to have been painted by the same hand, were identified from Enkomi and Maroni. Kraters decorated with pictorial scenes were popular grave gifts in burials of elite status in Cyprus. They are thought to have been made in the Argolid, Greece, specifically for the Cypriot market at a time when Cypriots controlled Mycenaean trade with the island, if not with the Eastern Mediterranean as a whole. Chariot and bull scenes had a great appeal amongst wealthy Cypriots on account of their symbolic connotations. They constituted a persistent funerary theme, as indicated by the fact that they continued to be represented on various types of objects well into the Iron Age.

REFERENCES: Karageorghis 1963, 7, pls 1-3; Vermeule & Karageorghis 1982, 198, fig. IV:19; Feldman & Sauvage 2010, 95-99.

D.P.

187
Pithos fragment with seal-impressed decoration

Clay
H. 14.8 cm; W. 19.9 cm
Late Cypriot IIC-IIIA period (13th-12th c. BC)
Maa-*Palaeokastro*
Cyprus Museum, Maa-*Palaeokastro* no. 109, D 76480

Pithos fragment with a relief frieze made with a large cylinder seal; reconstructed from two fragments. The impressed scene depicts a hunt from chariots, the charioteers aiming with a bow and long arrow at a cow and her calf, which are fleeing from the chariot; a lion can be seen below these animals and a fallen stag lies below the two horses pulling the chariot.

Over 40 rolled impressions representing at least 27 vessels from eight sites of the 13th c. BC have been found in Cyprus. Some motifs are considered to reflect Aegean influence and include chariot scenes, fighting bulls and hunting scenes. The practice of rolling on vessels, however, was also a Near Eastern custom and it is possible that there was not only one source of inspiration. In the final adaptation of the iconography to the local tastes, influences from both the East and the West were absorbed. The cylinders were possibly made of wood, as indicated by traces of wood grain in the impressions. Similarities in carving style with ivories of the period have also been noted.

REFERENCES: Porada 1988, 301-306, pl. A, no. 109; Webb 2002; Smith 2002, 7; Feldman & Sauvage 2010, 141-142.

D.P.

188
Krater

Clay (White Painted III ware)
H. 58.5 cm
Late Cypro-Geometric III period (ca. 800-750 BC)
Polis Chrysochous-*Ayios Therapon*, from a looted tomb
Marion-Arsinoe Local Museum, MMA 1 (1973/III-16/2)

This wheelmade amphoroid krater was a vessel for storage or for mixing liquids. On side A of its neck, a pair of horses gallops to the left, with a rider on the back of one of them. They are followed by a chariot group. The rider's quiver, a dog and the two spears in the chariot box indicate hunting or a battle scene (see also cat. no. 240). The neck of side B is occupied by a similar scene.

Scenes with war chariots appear on Mycenaean kraters that were imported to Cyprus during the Late Cypriot period (cat. no. 186). Nevertheless, the illustrated example is one of the earliest chariot scenes painted on a vessel of Cypriot manufacture (White Painted III ware). Representations of warlike scenes were fashionable in the Near East and the Aegean during the 8th c. BC, the period of the Assyrian military expansion. Some of the details on the scenes of this krater betray influence of similar Assyrian scenes. However, the high necks and small heads of the horses are influenced by Greek Late Geometric vase painting.

REFERENCES: Karageorghis 1973b; 2002a, 182; Karageorghis & Des Gagniers 1979, 10-14; for other chariot scenes, see Karageorghis & Des Gagniers 1974, vol. I, 22-30; for representations of horses on a Greek Late Geometric vase imported to Cyprus, see Karageorghis 2000a, 84.

G.G.

189
Jug

Clay (Bichrome IV ware)
H. 26.5 cm
Cypro-Archaic I period (750-600 BC)
Cyprus, archaeological context unknown
British Museum, GR 1875, 3-10.1

The scene of an archer firing arrows from the back of a moving chariot may have been influenced by contemporary Assyrian palace reliefs. The artist however has adapted the original model to the local 'Free Field' style of Cypro-Archaic vase painting, breaking away from the geometric conventions of earlier periods to instil greater narrative freedom into the composition. Representations of elite pursuits – equestrian activities, fighting, hunting, feasting and dancing – abound during the Cypro-Archaic period, both as painted scenes on vases (see the slightly earlier cat. no. 188) and in three-dimensional form, such as terracotta and stone models (cat. nos 190-192). Archaeological and iconographic evidence attests to the widespread use of chariots for warfare and military display on Cyprus between the 8th and 5th c. BC. One of the very few battles on Cypriot soil mentioned in historical sources describes a massed chariot-charge on the plain of Salamis in 498 BC (Herodotus, *Histories* V, 113).

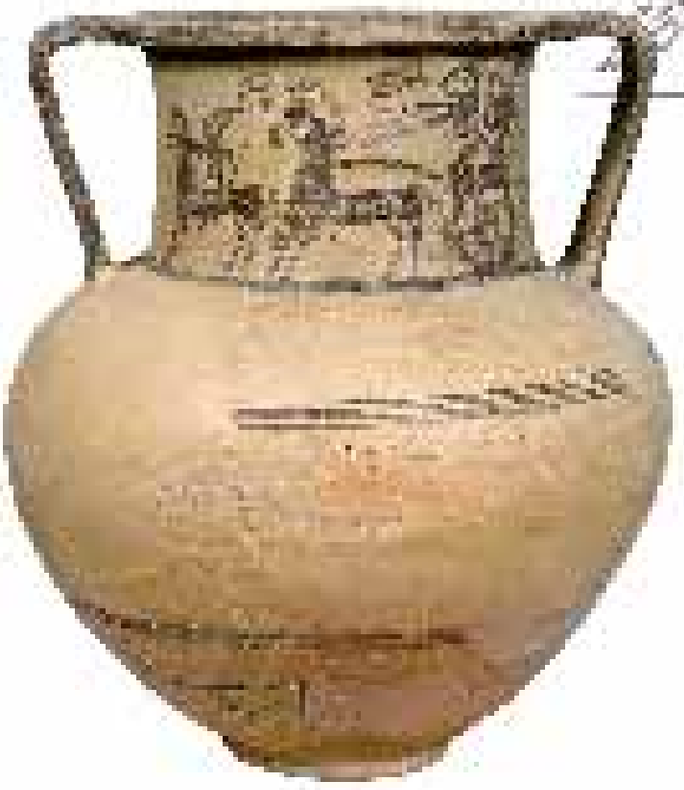
This jug was sold to the British Museum in 1875 by T. Sandwith, British Consul at Larnaca; previously, it belonged to the collection of Luigi Palma di Cesnola.

REFERENCES: Crouwel 1987; Karageorghis & Des Gagniers 1974, vol. II, 2; Karageorghis 2006, no. 172; Walters 1912, C323.

T.K.

186

187



188

189

190
Chariot model

Clay
H. 16.5 cm
Cypro-Archaic I-II period (ca. 650-550 BC)
Ovgoros, archaeological context unknown
Cyprus Museum, 1955/IX-26/1

This model represents a ***biga***, a chariot drawn by two horses, even though the ***quadriga***, a four-horse chariot, is the commonest type among Cypriot terracotta models. The horses are represented in full gear, with blinkers, front-bands and bridles with cheek straps. Three warriors are standing in the chariot box. The charioteer, standing on the right, is holding the reins, while next to him stands an archer ready to shoot an arrow. A shield-bearer (his head is missing) is standing behind the archer, trying to protect him. A fourth figure is walking between the two horses, holding them by the bridles. His face was moulded in a different mould than those of the two figures in the chariot box. This chariot model is set on a rectangular plaque, which is perforated horizontally near its two edges, in order to bear moveable wheels, now missing.

Chariot models, quite common throughout the Cypro-Archaic period, were deposited in both sanctuaries and tombs. They have also been found in Phoenicia, the eastern Aegean (Samos, Knidos) and north Africa (Naucratis). The moulds used for the warriors' faces betray Phoenician stylistic affinities. On the other hand, the type of wheeled models is found in Greece. In Cyprus, actual chariots have been excavated in Salamis, Kition, Amathus and Palaepaphos, where bronze horse gear and metal parts of the chariots themselves have been found in rich upper class tombs (see cat. nos 234-239).

REFERENCES: Crouwel 1991, pl. XXX:e; Karageorghis 1995, 118-120, no. 2, pl. LXXII; for Cypro-Archaic chariots, see Karageorghis 1995, 100-120; for chariots in Cyprus during this period, see Crouwel 1987.

G.G.

191
Chariot model

Clay (Bichrome IV ware)
H. 18 cm
Cypro-Archaic I period (750-600 BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1954/III-23/6

This chariot model consists of a semicircular chariot box and a tubular socket. Two solid wheels could be attached on a wooden axle, attached through two opposed holes on the lower part of the chariot box. All basic parts of this artefact were thrown on the wheel, except for the charioteer who was handmade. It can be dated to the late 8th-7th c. BC by the style of its painted decoration (Bichrome IV ware).

Chariot models of this type were more likely toys, as opposed to accurate chariot models like cat. nos 190, 192. According to Herodotus (***Histories*** V, 113), Cypriots were using chariots for warfare as late as the 5th c. BC.

REFERENCES: Karageorghis 1995, 120, no. 9, pl. LIII:3.

G.G.

192
Chariot model

Clay
H. 14.3 cm; L. 18.1 cm; W. 14.2 cm
Cypro-Archaic I period (750-600 BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 2073

An approximately rectangular plaque supports a schematically modelled ***quadriga*** (chariot drawn by four horses). The horses, wearing harnesses with bells, are attached to two poles. A vertical element separates the animals from the two figures that were originally standing in the chariot. Only the driver is now preserved. He reaches out with both arms, as if he was holding the reins. Only one wheel (the other one is lost) next to the feet of the driver suggests a chariot-box. This type of two-pole chariot is typically Cypriot.

It is not known if this piece was discovered in a tomb or a sanctuary, but similar terracotta ***quadrigas*** have been excavated in both types of context. Better preserved models often show an armed figure holding a shield next to the driver. Herodotus mentions the participation of Salaminian war chariots at battles against the Persians during the Ionian revolt (499-497 BC). Some rich Cypriot burials include the remains of actual chariots (cat. nos 234-239). Horses and chariots, whatever their actual function in war, were certainly prestige-markers reserved for the elite. The dedication of models of ***quadrigas*** in sanctuaries also suggests they may have had a religious significance.

REFERENCES: Unpublished.

N.M.

190

191

192

193
Female plank figurine

Clay (Red Polished ware)
H. 17.35 cm; W. max. 7.1 cm; Th. 1.1-1.4 cm
Middle Cypriot I-II period (2000-1750 BC)
Cyprus, archaeological context unknown
Ashmolean Museum, AN1884.640

This flat, summarily rendered figurine is made in Red Polished ware. It clearly represents a female figure with outstretched arm-stumps, as indicated by the small, high but clearly protruding breasts. She wears several strings of necklaces rendered in relief around her long broad neck and on her chest. She has a prominent nose in relief, two small punctures for the eyes, an angled incision for the mouth and protruding semi-circular ears. Strands of hair are indicated on her brow, falling in four isolated locks at the rear.

Such figurines, sometimes holding an infant, have been found in settlements as well as in tombs. Their identity and function have been much debated, with suggestions ranging from representations of a fertility deity or effigies of mortal women to a general symbol of continuity of human existence.

REFERENCES: Frankel 1983, 36, no. 150, pl. 12; Karageorghis 1991a, 76, no. 4, pl. 42:4; cf. Webb ***et al***. 2009, 121-122, no. 4a, fig. 3:28, pl. 9b; mother with child in Karageorghis 2006, 47, no. 28.

A.U. & J.W.

194
Spiral ornament

Copper
H. 2.5 cm; W. 1.3 cm
Middle Chalcolithic period (3400-2800/2700 BC)
Souskiou-***Laona***, Building 34
Paphos District Museum, SL 554

Single-strand, spiral-shaped metal ornament. One half bears the shape of a compressed 'S' with a swollen terminal; the other half is looped into a spiral. This rare copper object was probably a pendant, which may have formed part of a ***dentalium*** shell and picrolite necklace similar to cat. no. 195. It was discovered in a pit cut through an earlier floor of a building at the Middle Chalcolithic site of Souskiou-***Laona***. The ornament was found in association with seven ***dentalium*** shells and two large lithic blades, objects that are frequent in Chalcolithic funerary assemblages.

Given that metal objects dated to the Chalcolithic period are rare on Cyprus, their occurrence at the sites of Souskiou-***Laona*** and ***Vathyrkakas*** (where a strip of metal twisted in nine spiral loops and suspended from a mineralized grey strand of copper, and a metal spiral bead/pendant were found respectively as grave goods) has led to the suggestion that Souskiou may have played a central role in the adoption and elaboration of this kind of artefact as a body adornment. Given that the majority of metal objects found so far at Cypriot Chalcolithic settlements are tools, the possible use of this object as an ornament acquires additional significance.

REFERENCES: Peltenburg ***et al***. 2006, 85, 98, fig. 21; Peltenburg 2006, 99-100; for metals in the Cypriot Chalcolithic period and the Early Bronze Age, see Peltenburg 1982a, 41-61; Gale 1991; Crewe ***et al***. 2005.

E.A.

195
Necklace of ***dentalia*** and picrolite pendants

Dentalium shell and picrolite
H. of pendants 0.8-1.9 cm; W. of pendants 0.6-1.1 cm
Middle Chalcolithic period (ca. 3000 BC)
Souskiou-***Vathyrkakas***, Tomb 23
Cyprus Museum, SVP 23/15-24

Necklace of ***dentalium*** spacers and ten picrolite pendants found in Tomb 23 of the Chalcolithic cemetery of Souskiou-***Vathyrkakas***. Seven of the ten pendants are cruciform and three are of the drop type with an elongated suspension rod. The reconstruction of the necklace, however, is conjectural since a large number of ***dentalia*** found in the tomb are unaccounted for.

There is strong association between ***dentalia*** and cruciform pendants: all intact tombs that yielded such shells at ***Vathyrkakas*** also contained anthropomorphic cruciform pendants as grave goods. Current evidence suggests that picrolite pendants incorporated into ***dentalium*** shell necklaces found in Middle Chalcolithic graves were associated with women and children and were probably regarded as luxury items connected to fertility and birthing. The grave goods at Souskiou (which include a large number of cruciform figurines, a variety of pottery vessels, metal and faience objects etc.) suggest drastic developments in both the technological and the ideological domains, such as a greater need to display status differences. On Cyprus, ***dentalia***, which are native to the island, were used as beads already from the Late Epipalaeolithic period at the site of Akrotiri-***Aetokremnos***, and continued to be widely used as ornaments during the Aceramic Neolithic period and throughout prehistory.

REFERENCES: ***BCH*** 97 (1973), 680-681, fig. 115; Vagnetti 1980, 30-32, 43, pl. 14; Peltenburg 2006, 14, 79, 92, 97, 196-197, 217-218, pl. 10:2; 1992; Peltenburg ***et al***. 2006.

E.A.

193

194

195

196
Necklace of 43 beads

Faience
Diam. 0.6-1.6 cm
Middle Cypriot period (2000-1650 BC)
Kalopsida, probably from a tomb
Ashmolean Museum, AN1896-1908 C.339

Forty-three faience or paste beads of various shapes, sizes and colours. Two of the beads are biconical, four segmented and 37 spherical with flattened ends. Their exact find-spot in the Middle to Late Cypriot settlement or the necropolis of Kalopsida has not been recorded. However, they probably come from a single necklace worn by a deceased buried in one of the site's tombs. Åström has suggested that this may have been Tomb 11 (see cat. nos 10-17), 24, 26 or 29. Following the decomposition of the ancient string, the beads would have been scattered around the tomb's chamber.

Similar necklaces, with up to 900 individual faience beads, have been found in Middle Cypriot tombs at Dhenia, Lapithos, Kalavasos and other sites. Although often assumed to have been imported from Egypt or the Syro-Palestinian coast, their occurrence in some abundance in Cyprus has led to the hypothesis that they might have been manufactured in Cyprus.

REFERENCES: Frankel 1983, 98, no. 913, 166, pl. 31; Åström 1966, 29, C.339; Myres 1897, 143-144; see also Frankel & Webb 2007, 129-130, fig. 6:3.

A.U. & J.W.

197
Toggle pin

Copper alloy
L. 15.7 cm
Middle Cypriot III period (ca. 1800-1650 BC)
Nicosia-*Ayia Paraskevi*, Tomb 36
Cyprus Museum, 2006/VIII-28/3

This toggle-pin has a conical head and a long shaft, circular in section, which widens just below the head; at this point and at the eyelet the pin is decorated with engraved rings. The eyelets were probably made after casting.

The earliest toggle-pins were introduced to the island in the mid-3rd millennium BC, during the period known as the 'Philia phase'. They stayed in vogue throughout the Early and Middle Cypriot periods. Although they are often found in pairs, the archaeological record does not offer sufficient evidence as to the way they were worn. Indirect iconographic hints for their use may be provided by the plank-shaped figurines of the Early Cypriot period. These figures are often heavily adorned with jewellery and seem to wear long garments (Fig. 18.2); two oblique lines incised on either side of the upper body – and, thus, often interpreted as arms – may have actually been toggle-pins meant to fasten the garment at the shoulders or chest.

REFERENCES: *ARDAC* 2006, 101, fig. 88; Hadjisavvas 2010, 90, no. 58 (G. Georgiou); for the archaeological context of this pin, see Georgiou 2009b; for the typology of this pin, see Catling 1964, 73, figs 6:5, 6:4; Åström 1972a, 146-148, fig. 13; Balthazar 1990, 408-410; for 'Philia phase' toggle-pins, see Webb & Frankel 1999, 32, fig. 22:8-9; for toggle-pins on plank-shaped figurines, see Washbourne 2000, 99-104.

E.Z.K.

198
Pin

Gold
L. 4 cm; Wt. 1.392 g
Late Cypriot period (1550-1050 BC)
Enkomi
Cyprus Museum, J 85

Gold pin with flattened head, perforated. Twisted central body and pointed end. Possibly used as a dress pin. Although the number of the grave in which it was found has not been recorded, it is one of the numerous gold finds from the very wealthy tombs of Enkomi, which were excavated by the British Museum in 1896. A similar technique was used for making gold earrings found in the same tombs.

The prolific amount of gold ornaments and other prestige objects contained in these tombs is very striking. They were probably aimed at expressing the elite status of the deceased, thus legitimising the supremacy of their clan.

REFERENCES: www.enkomicm.org; Keswani 2004.

D.P.

199
Comb

Ivory
L. 7.5cm; W. 5.2 cm
Late Cypriot IIC-III period (1300-1050 BC)
Enkomi-*Ayios Iakovos*, Tomb 84A (British Museum Excavations)
British Museum, GR 1897,4-1.1342

Imported elephant or hippopotamus ivory was one of the chief luxury materials prized by Cypriot elites during the Late Bronze Age (cat. no. 101). It was used to produce a wide range of objects, from personal items such as combs, cosmetic rods, unguent boxes (cat. no. 227) and mirror handles (Fig. 18.3) to furniture fittings and finely decorated gaming boxes with figural scenes (Fig. 3.7). This taste for ivory goods also gave rise to a local ivory carving tradition, which combined Aegean and Near Eastern motifs and techniques. This tradition can be attested at several centres across the island.

Although not intricately decorated itself – in contrast to other contemporary examples from Cyprus – this comb reflects another interesting phenomenon: the adoption of new or more elaborate modes of personal grooming and adornment by Cypriot elites. Elite groups strived to compete with each other and with their neighbours overseas through the acquisition of exotic products and materials, which eventually gave them access to the international 'elite club' of the Late Bronze Age Eastern Mediterranean.

REFERENCES: Åström & Åström 1972, 549-556, 608-615; Courtois *et al*. 1986, 127-138.

T.K.

197

199

198

196

200
Female head

Clay
H. 32.5 cm
Cypro-Archaic I period (ca. 625-600 BC)
Kyra-*Ayios Georgios Rigatos*
Cyprus Museum, 1952/XII-3/4

This head once belonged to a life-size female terracotta statue, handmade and hollow. The head of this woman is exuberantly decorated with jewellery. A heavy diadem adorns her forehead, her ears are covered with ear caps, while four necklaces – all made of strips and pellets of clay – accentuate her neck. Her face is characterized by a pointed chin, pointed nose and prominent cheeks. It is enlightened by a slight smile and wide-open eyes with ridged eyelids.

The sculptor shaped the head without a mould. Stylistically, it is related to a type of female terracotta statue made in the Idalion kingdom. This type of female figure was also exported to the island of Samos, in the eastern Aegean.

REFERENCES: Yon 1991, pl. LXXI:b; Karageorghis 1993b, 55, 58-59, pl. XL:5, no. 190.

G.G.

201
Fibula

Silver, bronze and gold
H. 4.5 cm
Cypro-Geometric I period (1050-950 BC)
Amathus-*Anemos*, western necropolis, Tomb 711
Limassol District Museum, AMT 711/1

This D-shaped fibula is a silver version of a type which is more common in bronze. It has an asymmetrical bow and spring-arm, which is adorned by two globular bronze beads covered with thin gold sheet. Most examples of this fibula type have been found at Palaepaphos and Lapithos.

This type of fibula, appearing in tomb assemblages from the 11th c. BC onward, is a novelty in the clothing fashion. It completely replaces the types of pins that were used during the Bronze Age in Cyprus. Artefacts of personal attire must have been imported to the island by their users rather than as subjects of exchange or trade. New types of garments, combined with other novelties in material culture taking place during the 12th-11th c. BC, indicate an infiltration of populations from the Aegean.

REFERENCES: *BCH* 126 (2002), 701, fig. 40; *ARDAC* 2001, 85, fig. 75; for an exact parallel from Palaepaphos, see Karageorghis 1983, 61, no. 13; for this type of fibula, see Karageorghis 1983, 372, 421; Giesen 2001, 92-110.

G.G.

202
Bracelet

Gold and feldspar
L. 9.1 cm
Cypro-Archaic period (ca. 700-500 BC)
Larnaca, within the city, Tomb 1
Larnaca District Museum, MLA 1742/19

An Egyptian scarab of kaolinized feldspar is fitted in the bezel of this bracelet. The cylindrical chain of the bracelet is made of twisted gold wire. The scarab bears the royal cartouche of Pharaoh Amenhotep III. He is referred to as 'the great' and 'protected by [the god] Re'. This bracelet was found in the same tomb as cat. no. 203.

This Egyptian scarab was imported to the island as an exotic status symbol. Nevertheless, during the 6th c. BC profound Egyptian influences are apparent in Cypriot art, especially in sculpture. It is during the same period that strong Greek influence is manifested on Cypriot sculpture, too. These influences from both directions characterize Archaic Cypriot culture, which fluctuates between the Orient and the Occident.

REFERENCES: *ARDAC* 1998, 80-81, figs 54-59; Clerc forthcoming; for some of the finds from this tomb, see *BCH* 123 (1999), 602-605, figs 15-22; for Egyptian influences on Cypriot sculpture, see Karageorghis 2000a, 112-117.

G.G.

203
Signet ring

Gold and feldspar
D. 2.5 cm
Cypro-Archaic period (ca. 700-500 BC)
Larnaca, within the city, Tomb 1
Larnaca District Museum, MLA 1742/4

A scarab of kaolinized feldspar is fitted in a gold casing. On the seal impression, the theme of a boat with the solar disc is represented twice, flanking the ideogram ***nfr*** in the centre. Scarabs with the same theme have been found in other assemblages of Kition and Amathus. This piece of jewellery was found in the same tomb chamber as cat. no. 202.

REFERENCES: Unpublished; Clerc forthcoming.

G.G.

204
Earrings

Silver
L. 4.4 cm
Cypro-Classical I period (5th c. BC)
Limassol-*Ayios Nikolaos*, Tomb 186
Limassol District Museum, LM 937, T. 186/32

Pair of silver earrings consisting of a loop of the 'leech' type and a basket-shaped pendant. It represents a very characteristic Phoenician type of jewellery. The earrings were found in a tomb of the Limassol district, which lay within the territory of the ancient kingdom of Amathus. The cemeteries of Amathus have yielded several objects that testify to the presence of Phoenicians on the island.

A similar pair of gold earrings originally found at Idalion is now in the Louvre, and another one of unknown provenance in the Cesnola Collection of the Metropolitan Museum of Art, New York.

The type enjoyed wide distribution: an almost identical pair of silver earrings has been found in Morocco, in the region of Tangier, in a tomb dated to the 6th-5th c. BC, and similar examples in gold are known from Tharros in Sardinia.

REFERENCES: *BCH* 108 (1984), 910, fig. 58a; Hadjisavvas 2010, 161, no. 146 (E. Zachariou-Kaila); Moscati 1998, 594, no. 58; Bartoloni ***et al***. 2000, 112, no. 37; for gold examples, see Fontan & Le Meaux 2007, 389, no. 368; Karageorghis 2000a, 193, no. 316; for silver examples, see Fontan & Le Meaux 2007, 327, no. 109; Barnett & Mendelson 1987, 147, nos 6/15, 6/16, pls 44b, 38b.

E.Z.K.

200

201

202

203

204

205
Hair spiral

Silver
L. 4.3 cm
Cypro-Classical period (475-312 BC)
Archaeological context unknown (said to be from Mari)
British Museum, GR 1889,1015.7

Elites of the Cypro-Archaic and Cypro-Classical periods were great patrons of jewellery and other fine metalwork, as witnessed by many finds in graves at this time. Although drawing widely on surrounding cultures (especially the Achaemenid and East Greek worlds) for artistic and technical inspiration, much of this jewellery was probably made locally in Cypriot workshops. This hair spiral is a development of earlier plain examples, to which a terminal in the form of a female head has been added. Other instances of this type feature lions or griffins, and all three types reflect the popularity of bracelets with animal terminals throughout the Achaemenid Empire (of which Cyprus formed part in the Classical period). The closest parallels for human- and animal-headed spirals, however, occur in southern Italy, another well-known centre of artistic and technical innovation in jewellery making. This might be the specific origin of the type, though it is unclear in which direction the artistic influence travelled.

REFERENCES: Gjerstad 1948, fig. 34, 18; Laffineur ***et al***. 1986, 93-95; Laffineur 1992, 9 (type k); Williams & Ogden 1994, 222-254.

T.K.

206
Pin

Silver
L. 8.8 cm
Hellenistic period (3rd-2nd c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, Met. 336

Silver pin in the form of a long slender shank/shaft, circular in section; its upper part is decorated with engraved rings and crowned by a globular head with vertical corrugations and a knob on top. The dating is based on stylistic comparison with a similar silver pin found in a Hellenistic tomb in Paphos (M¦ 3091/13, unpublished), since the archaeological context of the pin in the Cyprus Museum is unknown.

The pin (***helos***, ***porpe***, ***perone*** in Greek) was part of material culture in Cyprus since prehistoric times (see cat. no. 197) and probably had multiple functions. Apart from being used for fastening garments or as ornaments, a literary and historical tradition has women using their pins as weapons. The most well-known story is told by Herodotus (***Histories*** V, 87-88): following an Athenian defeat in a battle with Aegina the enraged women of Athens are said to have used their garment pins to stab to death the soldier who brought the news of the defeat.

REFERENCES: Unpublished.

E.Z.K.

207
Figurine

Clay
H. 17.5 cm
Hellenistic period (ca. 300 BC)
Salamis, tomb (precise findspot unknown)
British Museum, GR 1982,7-29.83.

Greek artistic influence on Cyprus was very rare before the late Cypro-Archaic period, and it was only during the 4th c. BC that the island began to be absorbed into the broader Hellenic ***koine*** of representational art. This was especially the case after the annexation of the island by Alexander the Great, as local elites increasingly turned to the styles of their new masters for inspiration. Both the subject and the style of this terracotta figurine of a servant helping her mistress at her toilet appear to derive from Athenian models, especially gravestones of the later 4th c. BC.

Inexpensive mould-made items such as this – Hellenistic in style but made on Cyprus – helped to spread new fashions in dress, hair and posture, and also perhaps broader social habits, among a relatively wide audience. This subject has also been identified on larger figurines found exclusively in the entrance passage of elite tombs at Marion (cat. no. 242) where they represented the wealth and status of the deceased.

REFERENCES: Burn & Higgins 2001, no. 2908; Raptou 1997, 234.

T.K.

208
Mirror

Copper alloy
Diam. 11.2 cm
Roman period (3rd c. AD)
Palaepaphos-***Kato Alonia***, Tomb 16
Kouklia Local Museum, RRKM 99, T. 16/45

Concave part of a copper alloy lid mirror. The outer surface has a lathe-turned decoration with swinging handles. The handles are held in place by small soldered attachments, decorated with a bust.

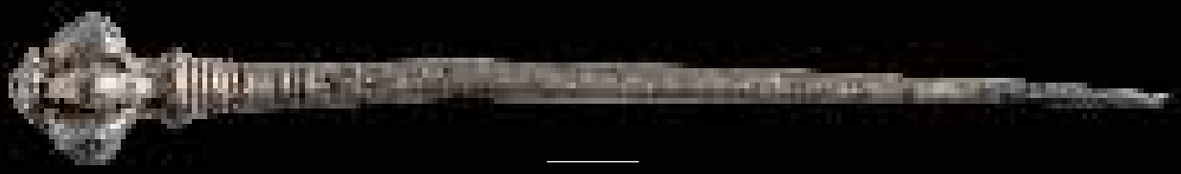
Such mirrors were made in matching pairs, fitting together to form a flat box; each part has a tinned or silvered mirror surface on the inside so that both functioned as mirrors. The handle attachments can often be identified as busts of Egyptian deities (Isis, Osiris, Serapis or Zeus-Serapis).

This type of mirror appeared in Cyprus in the late Classical period and became particularly common during Hellenistic and Roman times. Mirrors were associated with both male and female personal grooming. The majority of the known examples are part of tomb inventories and may be regarded as private toilet articles or grave offerings. Mirrors were not only used in the toiletry of mortal women. Aphrodite, the goddess of beauty, is often associated with mirrors: she is either depicted admiring herself in a mirror or she is accompanied by Eros, who usually carries her personal grooming items.

REFERENCES: ***BCH*** 85 (1961), 292-293, fig. 45; for close parallels from Amathus, see Chavane 1990, 16-18, pls V-VI; for similar mirrors, see Hayes 1984, 190-195; Zachariou-Kaila 2009, 337-340; Hadjisavvas 2010, 196, no. 176 (E. Zachariou-Kaila).

E.Z.K.

205



206

207

208

209
Head-shaped pendant with suspension loop

Glass paste
H. 2.3 cm; W. 1.8 cm
Hellenistic period (3rd-2nd c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, M 65

In the 16th c. BC, glass-working reached a qualitative peak in the Near East, which ushered in a string of continuous innovations. In the course of the 7th c. BC, the Phoenician industry made a major technical contribution to that direction. This industry was located on a coastal strip running down to Akko where the best quality of sand (the main ingredient of glass) was exploited since the Late Bronze Age (Strabo, ***Geography*** XVI, 2.25). The aforesaid technical improvement is probably to be ascribed to Sidonian workshops, reputed for other glass-making innovations until the early Roman period (Pliny, ***Naturalis Historia*** XXXVI, 65-66): by pressing pre-softened glass on a thin mandrel into a mould and adding twisted curls for the hair, the head-band and the eyes, they created head-shaped pendants, demonic masks and tiny zoomorphic amulets. Those mould-made and rod-formed glass pendants were mass-produced and widely exported to the Mediterranean and beyond. The late dating of this Cypriot example is based on the twisted head-band, which is also attested on other finds from the island, the Levant, Egypt, Carthage and Ibiza.

REFERENCES: Schlick-Nolte 2002, 177, 199-200, no. P-36.

E.G.

210
Earrings

Gold
Diam. 1.6-2 cm
Hellenistic period (2nd-1st c. BC)
Timi-***Eliouthkia***
Paphos District Museum, PM 3640/5a+b

Pair of gold hoop-earrings terminating in a bull's head with fine facial features. The eyes are inlaid with a bluish paste. The hoop is made from spirally twisted wire and the pointed end passes through a hook soldered under the bull's head. The neck of each animal is decorated with a collar adorned with dotted lines and triangular leaves in outline.

This type of hoop-earring with an animal head as a finial was very popular in the Hellenistic world. The prototype originated in Greece in the late Classical period (4th c. BC) and continued to be produced until the 1st c. BC.

REFERENCES: ***ARDAC*** 2005, 83, fig. 74; for parallels, see Vessberg & Westholm 1956, 118, no. 3b, pl. 34:11; Marshall 1911, pl. XXXI, nos 1807-1808; Pierides 1971, pl. XXI:1-12; Lubsen-Admiraal 2004, nos 593-598.

E.R.

211
Necklace with pendant

Gold and green jasper
L. 32 cm
Roman period (3rd c. AD)
Polis Chrysochous
Cyprus Museum, 1960/XI-28/1

The pendant consists of a gold-mounted, opaque semiprecious stone, probably green jasper, which bears the engraved figure of Abraxas with a cock's head, human body, and serpent's legs, holding a whip and a shield; below the shield is a star. The gold mounting has an openwork border rendering a stylized floral motif. The rear of the stone is covered by a thin gold sheet. The pendant was suspended from a wide, grooved ring encircling the gold double loop-in-loop loose chain.

Similar gold mountings are known from contexts dating to the 3rd c. AD, as for example a pendant found in a tomb in the Early Christian cemetery of Porto Rafti, Attica, Greece.

Abraxas was either a monster or a deity attributed with magical and protective powers against the 'evil-eye' and other misfortunes. During the Hellenistic period, but mainly during Roman times, belief in the 'evil eye' seems to have spread widely amongst Mediterranean people.

REFERENCES: ***AR*** 1961-1962, fig. 28; ***BCH*** 85 (1961), 259-260, fig. 5a-b; Pierides 1971, 48-49, pl. XXXIII:1-2; Michaelides 2006, 51, figs 99-100; Hadjisavvas 2010, 197, no. 177 (E. Zachariou-Kaila); for the Porto Rafti pendant, see Kypraiou 1997, 163, no. 155; Stamatelopoulou 2010, 22.

E.Z.K.

212
Earrings

Gold and glass
Diam. 3.4-3.5 cm
Hellenistic period (2nd c. BC)
Mallia
Limassol District Museum, LM 1582/55

Pair of earrings with terminals in the shape of dolphins' heads. The hoop is twisted and decorated with rectangular green and deep purple glass beads, alternated with four granulated rings. The pointed end of the hoop is fastened into a loop below the dolphin´s head.

Earrings consisting of twisted wire and decorated with animal or human protomes, or with a bent naked, winged Eros, made their appearance in the late 4th c. BC. The earrings with a dolphin's head appear relatively later, namely during the 2nd c. BC. The geographic distribution of the dolphin type earring is limited to Egypt and Cyprus. Dolphins are often depicted with Aphrodite, and their presence may allude to the goddess' birth from the sea. The Mallia earrings are typical of the Hellenistic period; one of the most distinctive features of jewellery in that period was polychromy, achieved through the use of coloured semi-precious stones or glass.

REFERENCES: ***BCH*** 119 (1995), 807, fig. 17; on the typology and distribution of such earrings, see Pfrommer 1990, 178-179, Taf. 30; on polychromy, see Hoffmann & Davidson 1965; for parallels see Pierides 1971, pl. 28; Karageorghis 2000a, 290, no. 479; Lubsen-Admiraal 2004, 293, no. 611.

E.Z.K.

209

211

210

212

213
Juglet

Glass
H. 7.3 cm
Roman period
Limassol-*Ayios Ioannis*, Tomb 18
Limassol District Museum, LM 111, T. 18/37

Intact juglet made of thin, light-blue transparent glass in the glass-blowing technique. It has a bulbous sagging form with concave base, fairly broad cylindrical neck, and a flaring folded rim. The handle is made of different greenish-blue glass; it is two-ribbed and folded above the rim to form a bow-like projection.

After the invention of glassblowing in the second half of the 1st c. BC, glass vessels became affordable to almost everyone and became competitive to clay vases, especially of small size, such as perfume containers. This juglet was found in a tomb among other burial gifts, in the area of *Ayios Ioannis* in Limassol. Similar glass vessels have been excavated in the nearby necropolis of Amathus.

REFERENCES: Hadjisavvas 2010, 195, no. 173 (E. Zachariou-Kaila); on typology, see Vessberg & Westholm 1956, 128-174, 145-146, fig. 46:5; for similar vessels from Amathus, see Oliver 1992, 105, fig. 4:5-7.

E.Z.K.

214
Stirring or dipping rod

Glass
L. 15.3 cm
Roman period
Cyprus, archaeological context unknown
Cyprus Museum, G 24

Long rod made of twisted greenish glass, circular in section, with a ring at one end and a knob at the other.

Stirring rods were used to mix cosmetics and ointments, as well as for removing them from their containers. Cosmetics and perfumes were generally stored in clay or glass *unguentaria* in a manner that could affect them in two ways: thin, oil based cosmetics could separate and would then need to be re-emulsified, while thicker ones could dry out and require mixing with additional oil.

Glass stirring rods of different colours were probably common all over the Roman Empire. Copper-alloy stirring rods are rarer but there are examples found in Cypriot tombs of the Roman period. They have similar form but bear a round disc in the middle of the shaft, which served as a stopper.

REFERENCES: Unpublished; Vessberg & Westholm 1956, 174, 212, fig. 51:15-17; for copper alloy stirring rods, see Zachariou-Kaila 2009, 335, fig. 13a-d.

E.Z.K.

215
Spatula

Bone
L. 8.1 cm
Roman period
Mitsero, Tomb 5
Cyprus Museum, Mitsero T.5/148 (e), 1999/X-26/1

Bone spatula with oval, slightly flattened handle; pointed tip, broken off. It was found together with four other bone spatulae of very similar shape and length, a miniature juglet in plain ware and a glass *unguentarium*. These objects may have been used for personal grooming (nails, eyes, perfume). They sometimes have burnt tips, suggesting that they may have been used over heat (e.g. for wax applications). Similar objects from Salamis, also dating to the Roman period, were classified according to the shape of the head. They were possibly deposited in tombs as a tool kit of cosmetics offered to the dead.

REFERENCES: Unpublished; Chavane 1975, 166-172; Davidson 1952, 280.

D.P.

213

214

215

216
Ladle

Diabase
L. 17.6 cm; W. 11 cm; H. 4.5 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KHIR 565

Diabase ladle with flattened base, upright sides and a horizontal loop-handle, rectangular in plan. At Khirokitia, ground stone artefacts constitute one of the most impressive categories of material culture. The vessel industry, in particular, is extremely sophisticated: it consists of coarse vessels (large trays or basins) of breccia or hard limestone and finer vessels (often spouted bowls or basins) carved from soft limestone or diabase. At Khirokitia, such objects frequently accompany female burials. Males, on the other hand, were more frequently buried with quernstones. Females were buried with several objects of different types, the maximum being seven: a stone vessel, flint implements, a bone tool, a stone chisel, a piece of obsidian, a ***dentalium*** shell necklace with bone beads and a fragment of red pigment. For men the maximum was only three items: a quern, a stone vessel and a lump of pigment. From a sample of 60 adult burials, over 50% were covered by a stone and/or other objects, such as stone vessels. The placement of some of these vessels over the head or the torso of the dead and their treatment (perforation or deliberate damage) suggests ritual performances.

REFERENCES: Dikaios 1953a, 258, pls LXIII, CXXIX; Le Brun 1984; 1989a; 1994a; 2002; Bolger 2003, 149-150.

E.A.

217
Needles

Bone
L. 4.8-5.1 cm; W. 0.2 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KHIR. 1060a

These eight bone needles provide evidence that weaving of cloth and fibres was practised from the Pre-Pottery Neolithic period in Cyprus. Apart from domestic contexts, bone tools have also been found as grave goods at Khirokitia indicating their importance in everyday life and the development of craft specialization.

Burials at the site were intramural (within the settlement) with the dead being buried mainly below the floors of domestic structures. Over two hundred burials have been excavated at Khirokitia, greatly enhancing our knowledge of the period's demography and providing important insights into mortuary practices. Males and females were equally represented among the adult population. All burials were individual primary inhumations and most of them were in simple pits. Although bone tools can be found equally in male and female burials, they appear in batches only in male burials. For example, the male buried in grave XLV/7 held in his right hand a group of ten bone tools, and a tubular case containing a hoard of eight needles was found among the bones in grave XLVII/25.

REFERENCES: Dikaios 1953a, 168-170, 179, 294, pl. XCIII; Le Brun ***et al***. 1994a, 299-300; Le Brun 2002.

E.A.

218
Necklace

Dentalia, carnelian, picrolite (?)
L. max. ***dentalia*** 4.7 cm; L. max. carnelian beads 1.7 cm; L. spacer 2.3 cm; W. spacer 1.4 cm
Late Pre-Pottery Neolithic period (7th-6th millennia BC)
Khirokitia
Cyprus Museum, KHIR 1485

Necklace comprised of 6 groups of ***dentalia*** (22 in total) spaced by 5 groups of carnelian beads (16 in total) and one joining flat rectangular neck-piece of a greenish stone resembling picrolite. Some of the beads are flat and oval-shaped, others are more rounded and others are irregular. One of the oval-shaped beads has diagonal lines carved on both its surfaces.

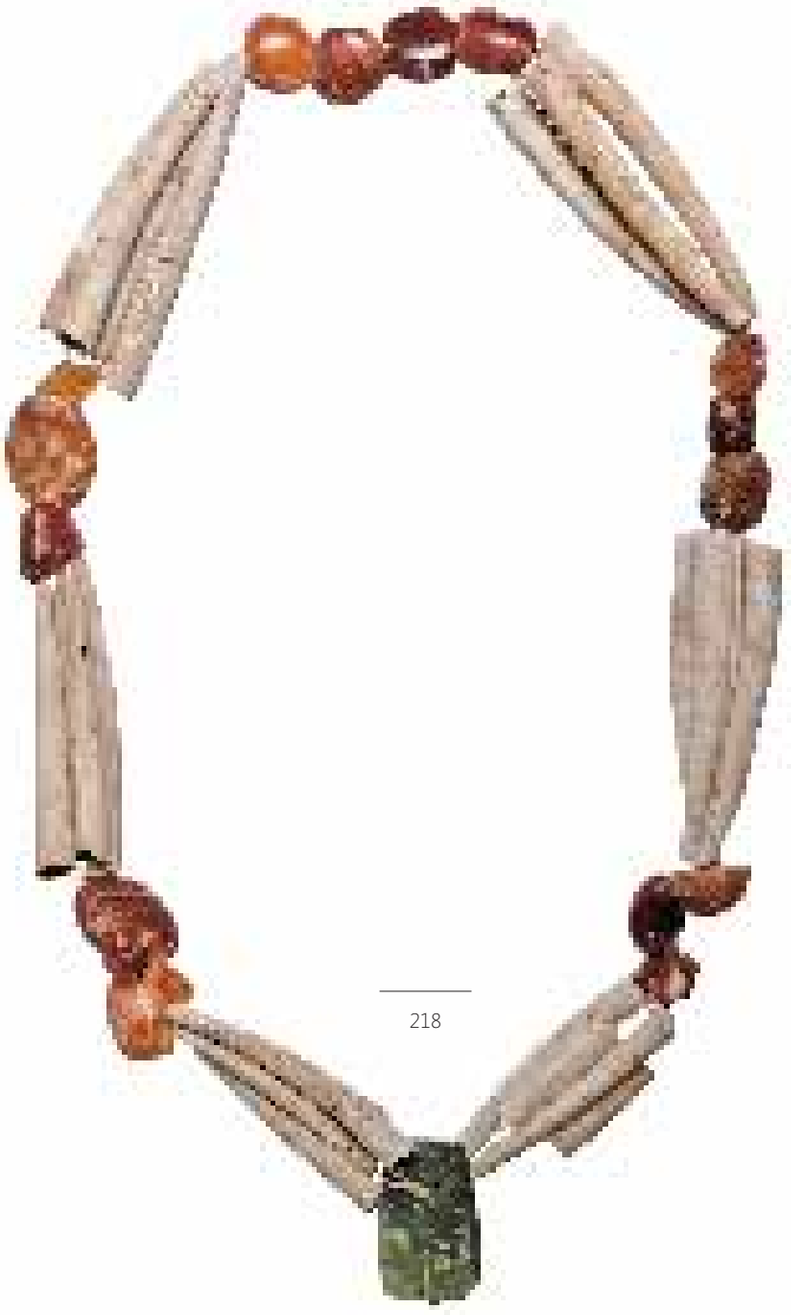
The necklace formed part of the grave goods accompanying a female skeleton buried within a floor of Tholos XIX. Although there is little evidence for gender differentiation at the site of Khirokitia, there are some differences in the burial position and the grave goods associated with males and females (see cat. no. 216). Characteristically, women were buried with items related to personal adornment, like this necklace. The objects associated with female burials also have a higher cost of raw material acquisition and/or production, like for example adornments made of ***exotica*** such as carnelian. Carnelian is not indigenous to Cyprus and could have come from Sinai, the Wadi Araba or possibly Egypt. This material, which arrived on Cyprus either in raw form or as finished beads/pendants, points to the interaction of Khirokitia's local population with areas beyond Cyprus.

REFERENCES: Dikaios 1953a, 303-306, 228, 229, fig. 58, pls XL:c, d, LXVIIIA; Le Brun 1984; 1994a; for mortuary patterns at Khirokitia, see Angel 1953; Le Brun 1989a; 2001; 2002; for marine molluscs in Khirokitia, see Demetropoulos 1984; for evidence of Cyprus' early overseas contacts, see Todd 1986, 21.

E.A.

216

217



218

219
Mycenaean krater

Clay
H. 31 cm; Diam. 33 cm
Late Cypriot IIA2 / Late Helladic IIIA2 period (1400-1375 BC)
Kalavasos-*Ayios Dhimitrios*, Tomb 11
Larnaca District Museum, K-AD 690

This conical krater has a ring base, vertical handles, and painted decoration in red on a light beige slip. It holds about 18.5 litres of liquid. Kraters are thought to have been used for serving wine; this one was found with a Cypriot Base Ring cup inside it. The pictorial decoration shows swimming fish with wavy lines on their bodies, which give a sense of rapidly moving fish seen through water. Although the fish do not have the correct anatomical features for dolphins, the general shapes of their bodies and the way in which they are shown as if jumping over each other recall Aegean representations of swimming dolphins in various media (frescoes, painted pots and other ceramic objects, metalwork, ivory carving); such scenes evolved from the Minoan Marine Style. Natural scenes (birds, bulls, octopus, fish) were an important aspect of Mycenaean pictorial vase painting alongside 'action' scenes of people driving chariots, warfare, processions, etc., but fish on a krater are unusual. Pictorial kraters were mostly made in Greece, but the majority of them have been found in Cyprus (with a few from elsewhere in the Eastern Mediterranean). In Cyprus they were a prestige feature of the grave goods in many burials.

REFERENCES: Vermeule & Karageorghis 1982; Steel 1998; van Wijngaarden 2002.

A.S.

220
Bowl

Clay (White Slip II ware)
H. 9 cm; Diam. rim 18 cm; W. max. 24.5 cm
Late Cypriot IIA1 - early IIC1 period (mid-16th to early 13th c. BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 3545

White Slip II bowl with hemispherical body, rounded base and wishbone handle just below the rim. Dark brown painted decoration on a creamy slip. A typical ladder lattice band is painted below the rim, the body is decorated with alternating pending bands in ladder lattice, ladder and dotted row.

White Slip II occurs in large quantities on Cyprus. Sanida, located in the lower Troodos Mountains near Kalavasos, was undoubtedly an important production centre of this ware. White Slip II pottery is also found widespread throughout the Easterrn Mediterranean, indicating Cyprus' participation in the international trade networks. Specimens are found in the Aegean, the Near East, Egypt, Libya and Cilicia.

REFERENCES: Eriksson 2007; Karageorghis 2001; Laffineur 1976, 58-59, fig. A; Laffineur & Vandenabeele 1990, 30:62; Popham 1972.

M.S.

221
Bull-shaped vase

Clay (Base Ring II ware)
H. 18.2 cm; L. 15.2 cm
Late Cypriot IIA-IIIA1 period (15th-11th c. BC)
Limassol-*Enaerios*
Limassol District Museum, LM 621/VI-34

Bull-shaped vase in Base Ring II ware with conical legs, cylindrical body, filling-spout with raised rim in the nape of the neck, basket-handle from filling-spout to mid-body, plastically rendered dewlap and tail, elongated muzzle serving as spout, eyes indicated with an applied pellet with a circular impression, slightly curved horns (tip of left horn restored) and plastically rendered ears below the horns. The body is decorated with groups of converging, oblique lines in white paint.

The bull-shaped vase is one of the most ubiquitous shapes in Base Ring ware. Such vessels come from funerary and settlement contexts in Cyprus, the Levant and to a lesser extent in Rhodes and Egypt. Although a religious connotation is not excluded, this type of vase was not used as a cultic vessel in sanctuary contexts.

REFERENCES: Åström 1972b, 191-194; Nys 2001, 110, no. 103.

K.N.

222
Pyxis

Limestone
H. 7.2 cm; Diam. max. 12.4 cm
Late Cypriot IIA/B (14th c. BC)
Dromolaxia (Hala Sultan Tekke)
Cyprus Museum, A203b, Dromolaxia 1898

Wide, squat body, three horizontally pierced handles on the shoulder, wide base and circular lid.

The shape is derivative of the Mycenaean pyxis and indicates an amalgamation of influences from the Aegean and Cyprus as well as Egypt, as it may be imitating vases of Egyptian alabaster.

REFERENCES: Courtois *et al.* 1986, 124-125.

D.P.

219

220

221

222

223
Mouthpiece

Gold
L. 11.4 cm
Late Cypriot I-III period (1550-1050 BC)
Enkomi, Tomb 185 (Swedish Cyprus Expedition excavations)
Cyprus Museum, Enkomi T. 185/16 (Swedish Cyprus Expedition)

Mouthpiece of gold leaf with convex sides, rounded ends, pierced by holes and embossed with radiating pillars of palmettes. Mouthpieces were of funerary use for attaching to the mouth of the deceased and are amongst the objects considered to have displayed the social significance of the buried individual.

REFERENCES: Gjerstad ***et al***. 1934, 555, pls LXXXXVIII, CXLVII; Åström 1967, 35; Courtois ***et al***. 1986, 116-122.

D.P.

224
Earrings

Gold
L. 2.5 cm
Late Cypriot I-III period (1550-1050 BC)
Alassa-***Pano Mandilaris***, Tomb 3
Cyprus Museum, Alassa-***Pano Mandilaris*** T.3/21

Pair of gold earrings, wire hoop overlapping, with suspended bull-head pendants; the facial features of the bulls are shown in detail. The high technological achievement of the local jewellers is particularly evident in these objects. They also form part of the repertoire of prestige objects found in the wealthy tombs of the period.

REFERENCES: Courtois ***et al***. 1986, 108-109; Åström 1967, 37, fig. 63.

D.P.

225
Spiral bracelet

Gold
Diam. 4.5 cm
Late Cypriot IIC (13th c. BC)
Enkomi, Tomb 10 (P. Dikaios excavations)
Cyprus Museum, Enkomi T. 10/48

Spiral-shaped bracelet with round section. It was found in the fourth burial layer of Tomb 10, which corresponds to a time when there was a marked increase in prestige goods, whether that is imported pottery from the Aegean or objects made of precious metals, faience and ivory. This time, about the middle of the 13th c. BC, is regarded as a period of consolidation of power amongst the ruling elites at Enkomi. Tomb 10 is by far the richest tomb excavated by P. Dikaios.

REFERENCES: Dikaios 1971, 368, pl. 211:28.

D.P.

226
Sword of Naue II type

Bronze
L. 59 cm
Late Cypriot IIIA (12th c. BC)
Enkomi
Cyprus Museum, Enk. 1967, puits 232, Épée 3

Swords of this type were widely distributed in the Late Helladic IIIC period (12th c. BC) in the Aegean. They are considered to have originated in Europe rather than in Greece. Several swords of this type were reported from Cyprus and Catling devised a typology based on criteria such as the shape of the hilt, pommel, rivets and blood channels or ridges. At least 8 swords, including the swords from the 'Swordfounder's Hoard' at Enkomi, belong to his Group I, a type with a fish-tail hilt, generally accepted as the group exhibiting strong European influence; one sword belongs to Group IV, a type that developed from Type III without interference from the north. This type of weapon was considered to be part of a specific metalworking tradition adapted by the Mycenaeans and spread by them into the areas of their dispersal in the East Mediterranean after the destructions of the Mycenaean palaces.

REFERENCES: Catling 1964; 1968, 98-104; 1973, 103-106; Lagarce 1969, 349-368; 1971, 407; Pilides 1994, 99-101.

D.P.

227
Duck vessel

Hippopotamus ivory
L. 12.8 cm; H. 7.1 cm
Late Cypriot IIA2 period (1400-1375 BC)
Kalavasos-***Ayios Dhimitrios***, Tomb 11
Larnaca District Museum, K-AD 831

The vessel has a shallow oval body, to which is attached an elegant duck's head turned backwards. There is a raised rim around the central oval depression, and a hole at the front for a peg to attach a swivelling flat lid (missing). Another hole, in the base, indicates where the vessel was attached to a rectangular base to keep it upright. Similar ivory vessels have been found throughout the East Mediterranean, mainly in Syria-Palestine, Cyprus and Egypt (where many are of wood), with fewer examples from the Aegean. Some complete examples have decoration indicating the wing feathers on the lid, and sometimes ducklings attached. It is assumed that these small, elaborate containers were used for cosmetics; this one was found, together with a larger fragmentary example, in a tomb with the remains of three young women. The widespread occurrence of duck vessels is evidence of a common international taste for luxury items.

REFERENCES: Echt 1983; Courtois ***et al***. 1986, 134-136; Caubet & Poplin 1987; Krzyszkowska 1990; Adler 1996; Gachet-Bizollon 2007, 43-70.

A.S.

223

224

225

226

227

228
Statuette of seated sphinx

Limestone
H. 45 cm
Cypro-Classical II period (4th c. BC)
Archaeological context unknown; probably found somewhere between Davlos and Ayios Iakovos
Cyprus Museum, 1952/III-6/12+1955/V-16/1

A mythical creature, known as a sphinx in Greek mythology, is represented seated here. The monster has the body of a lion, a human head and the wings of a bird. Her raised wings are missing. Sitting on a rectangular plinth, she has a female head crowned by a ***polos***, a Greek style headdress. Plaited locks of hair are spread on her shoulders. Her breasts are misplaced on her shoulders. The space under her body has been sculpted as a solid block. The style of this type of statuette is influenced by funerary sculpture of Greece and Lydia.

Originating from 3rd millennium BC Egypt and Mesopotamia, the sphinx theme was introduced to Cyprus during the Late Bronze Age, having acquired the pharaonic crown from Egypt and upturned wings from Syria. During the Cypro-Archaic period, images of the sphinx and the lion were used as guardians of tombs either on top of funerary stelae or as free standing sculptures. While sphinxes were at first depicted with the Egyptian double crown, in the Cypro-Classical period the type was influenced by Greek sculptural style (see also cat. no. 244).

REFERENCES: For this type of sphinx, see Vermeule 1976, 26, no. 12, fig. 15; Hermary 1989, 468, no. 972; for sphinxes on funerary stelae, see Tatton-Brown 1986; for sphinxes with the Egyptian double crown, see Solomidou-Ieronymidou 2001.

G.G.

229
Sepulchral relief

Limestone
H. 70 cm; W. 83 cm; Th. 32 cm
Cypro-Archaic period (earlier half of the 7th c. BC)
Episkopi
Kourion-Episkopi Local Museum, no. 143

Limestone reliefs of the present type with recessed window bays were occasionally used as decorative elements in the funerary architecture of the Phoenician coast and Cyprus, reminiscent of the 'false-doors' of Egyptian tombs. Windows with balustrades supported by two to four columns with floral capitals and set in a double- to triple-recessed (wooden?) embrasure were a typical feature of Phoenician architecture of the early 1st millennium BC, as corroborated by biblical accounts, the depiction of the city of Sidon on a Neo-Assyrian relief and archaeological finds scattered throughout the Levant and Cyprus alike. Their popularity dwindles after the fall of Sidon in 677 BC, but the concept survives in the religious realm of the Punic world, and in Phoenicia itself, into the Hellenistic period.

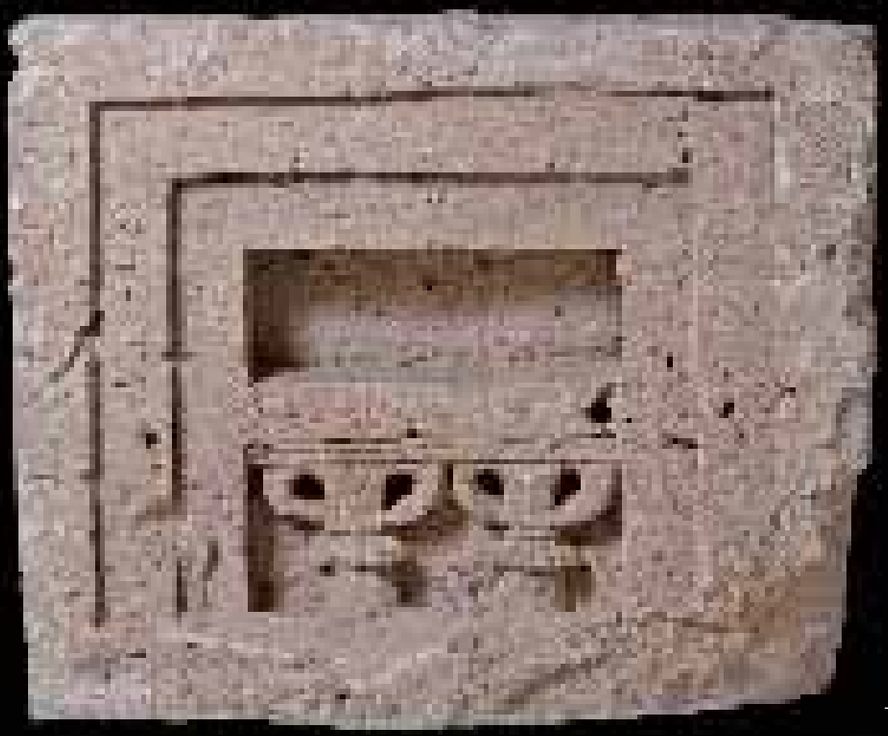
Like a similar 'window' also from the vicinity of Kourion, the illustrated example recalls comparable tomb decorations from Kouklia and Paphos, as well as the false windows with sacred tree decoration preserved ***in situ*** in a royal tomb of Tamassos. In the last case, the presence of 'proto-Aeolic' capitals is also worth mentioning as a concept rooted in the architectural tradition of the southern Levant. All stand proof as to the deep impact of the Cypro-Phoenician artistic ***koine*** seen in a number of artefacts (cat. no. 134) and the island's intimate link with the Phoenician city states in the 7th c. BC. This is also reflected by the coexistence of a (mutilated) Cypro-syllabic and a Phoenician inscription on the relief, mentioning the original grave owner (a certain [ ] Bikrî, qualified as 'the Sidonian').

Finally, considering the fact that the floral capitals of the balustrade's columns are of a type matched by dozens of bronze torch holders and incense burners marking the expansion of the Phoenician presence in the Mediterranean (cf. cat. no. 61 for an example from Cyprus), this sepulchral relief is an emblematic icon ***par excellence*** of Cypro-Phoenician cultural interaction.

REFERENCES: Masson & Sznycer 1972, 89-91, pl. VII; for windows in Phoenician architecture, see Barnett 1975, 145-151; for bronze torch holders, see Mörstadt 2008.

E.G.

228



229

230
Amphora

Clay (Bichrome IV ware)
Cypro-Archaic I period (750-600 BC)
H. 70 cm
Unknown provenance
Royal Museums of Art and History, Brussels, A 1485

Amphora made in Bichrome IV ware. Flat everted rim, cylindrical neck slightly widening upwards, ovoid body, flat base and two horizontal loop handles on either side of the shoulder. The lip is decorated with groups of transverse strokes; the neck decoration consists of encircling lines and bands and a frieze composed of one cross-hatched panel and multiple panels of reserved rosettes flanked on either side by a column of W-motifs; on the shoulder are two horizontal registers of which the upper one is decorated with geometric patterns, while the lower register, situated between the handles, is filled with a frieze of interlocked lotus flowers and buds; encircling lines and bands appear on mid and lower body.

Large amphorae of this type are typical of tomb contexts in the eastern part of Cyprus. The combination of a lotus frieze and panels filled with reserved rosettes in the ornamentation scheme points to a date around 600 BC.

REFERENCES: Laffineur & Vandenabeele 1990, 33, no. 110.

K.N.

231
Amphora

Clay (Bichrome IV ware)
H. 47.5 cm
Cypro-Archaic I period (750-600 BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1935/B 2009

Both sides of this amphora of Bichrome IV ware are decorated with two almost identical scenes on the shoulder zone, depicting two opposed sphinxes that herald a schematically rendered lotus flower. The scene, presenting sphinxes as guardians of the sacred tree of life, is inspired by Levantine prototypes. On the other hand, the meander motif underlining the scene is an influence from the Greek Geometric style.

This amphora is dated on stylistic grounds (Bichrome IV ware) to the Cypro-Archaic I period. The assimilation of elements from both East and West is characteristic of Cypriot art of this period.

REFERENCES: Karageorghis & Des Gagniers 1974, vol. I, 39, vol. II, 124.

G.G.

232
Jug

Clay (Bichrome IV ware)
H. 16.6 cm
Cypro-Archaic I period (750-600 BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 1486

Jug in Bichrome IV ware. Trefoil spout (now broken off), short cylindrical neck slightly widening upwards, ovoid depressed body, ring base and strap handle from rim to shoulder. The rim is covered with paint; an 'eye' is painted on either side of the spout; the neck-body transition is emphasized with an encircling band; the main part of the body opposite the handle is decorated with a bird facing to the right in the 'free-field' style; the bird has a long, open beak, an eye indicated with a circle, an S-shaped neck, an ovoid body, a triangular tail and extremities curved backwards; the body and neck are decorated with red planes and black linear patterns; behind the bird are three dotted crosses, while in front of it appear two rows of dotted crosses and an intermediate vertical group of chevrons; a band encircles the base; transverse strokes on the handle and a hook below the handle.

The 'free-field' style is more typical of the eastern part of the island. The bird is the most popular decorative motif on Cypro-Archaic vases.

REFERENCES: Gjerstad 1948, fig. XXX:2; Karageorghis & Des Gagniers 1974, Groupe XXV: oiseaux; Laffineur & Vandenabeele 1990, 33, no. 109.

K.N.

230

231

232

233
Shield boss

Bronze
Diam. 31 cm
Cypro-Archaic I period (750-600 BC)
Amathus, tomb excavated by G. Colonna-Ceccaldi on behalf of L.P. di Cesnola, 1875
British Museum, ME 135591

This shield boss, whose central spike (now restored) is surrounded by a scene of conflict between lions and bulls set in an exotic landscape, represents a splendid example of Phoenician-style art from Cyprus. The lavish decoration, executed with great skill, is closely paralleled by shields found on Crete, but also by a clay matrix from Cyprus. However, the shield boss formed part of a practical item of defensive armour of a kind shown on contemporary reliefs, and similar items are used by the combatants in the siege depicted on the silver bowl said to have been found in the same tomb (cat. no. 134). The shield boss was found along with an iron sword, two bronze axes, several metal vessels, much gold jewellery and numerous carved gem stones. The burial was interpreted as that of a warrior, and the deceased was certainly a member of the upper echelons of the cosmopolitan city-kingdom of Amathus.

REFERENCES: Colonna-Ceccaldi 1882, 137-151; Cesnola 1877, 271-282; Kunze 1931; Barnett 1977; Markoe 1985.

T.K.

234
Horse bridle

Bronze
L. 29 cm
Cypro-Archaic period (ca. 700-500 BC)
Amathus, western necropolis, Tomb 306
Limassol District Museum, LM 819/2

This is a bit, the main part of a bridle system of a horse. It comprises two bronze pieces interlocked in a way that allows the reins to turn the animal's head either to the right or to the left. This piece was found with the rest of a horse's gear in a tomb in Amathus (see cat. no. 235). The presence of horse harnesses in a tomb indicates the sacrifice of horses during funerary rituals in tombs of the social elite of the period.

During the 8th, 7th and 6th c. BC impressive built tombs were constructed for the use of the social elite. Some of them had an exceptionally broad ***dromos*** (the passage descending to the tomb chamber), where horses were sacrificed and buried with their chariots in honour of the dead. This practice, also documented in built tombs at Salamis, Kition and Palaepaphos, is described by Homer, who mentions that four horses were sacrificed on the funerary pyre of Patroklos (***Iliad*** 23, 171-172).

REFERENCES: ***BCH*** 105 (1981), 1018, fig. 121; for a tomb with horse sacrifice in Salamis, see Karageorghis 1973a; for the tomb of Palaepaphos, see Maier & Karageorghis 1984, 171, figs 156-158; for the tomb with horse sacrifice in Kition, see Hadjisavvas forthcoming; for a study of the built tombs of the Cypro-Archaic period, see Christou 1996.

G.G.

235
Horse blinker

Bronze
L. 17 cm
Cypro-Archaic period (ca. 700-500 BC)
Amathus, western necropolis, Tomb 306
Limassol District Museum, LM 819/4

This blinker is part of the gear of a horse, which was found buried in the tomb of a member of the Amathus aristocracy. It was found together with cat. no. 234. Three pairs of perforations along its edges indicate that its interior must have been covered with leather or cloth, so as not to hurt the face of the animal. Chariots were symbols of an aristocratic lifestyle (see cat. nos 190, 192).

Bronzes such as this were probably made by local artists, who were familiar with the various styles prevalent in the Eastern Mediterranean during this period. This style developed as a mixture of Phoenician, Egyptian and Urartian elements, which were introduced to Cyprus by the Phoenicians. The phenomenon is well illustrated by the ivories and bronzes found in the necropolis of Salamis (especially Tomb 79), dating to the 8th and 7th c. BC (cat. nos 236-240).

REFERENCES: ***BCH*** 105 (1981), 1018, fig. 120; for Salamis Tomb 79, see Karageorghis 1973a.

G.G.

236
Horse head band

Bronze
L. 47.5 cm
Cypro-Archaic I period (750-600 BC)
Salamis, western necropolis, Tomb 79
Cyprus Museum, Sal. T. 79/215

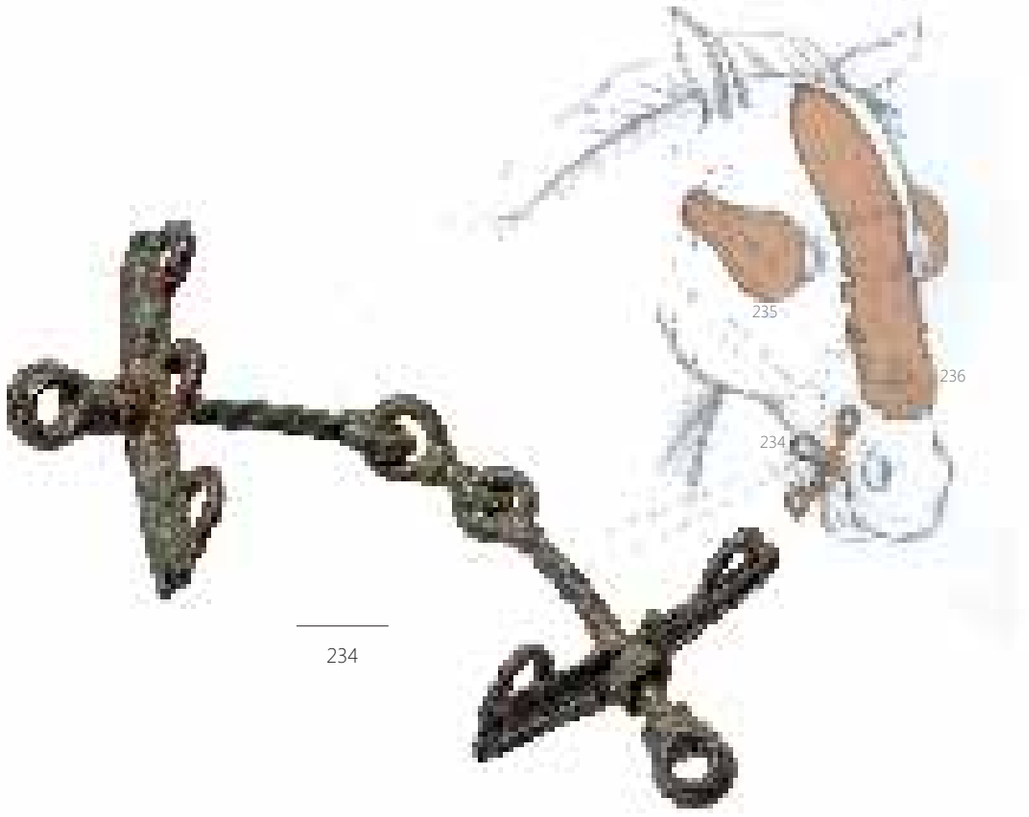
Consisting of two plates joined together with a hinge, this artefact was used as a band decorating and protecting the front of a horse's head. It is decorated in low repoussé. An anthropomorphic bearded demon walking to the left is repeated on both plates. He has four wings arranged diagonally. The figure, probably of Assyrian origin, has been proposed to represent the god El. On the lower plate, a winged solar disc is depicted above his head. Lotus flowers and palmettes adorn the remaining surfaces. The top of the band was equipped by a crest, now missing.

This is one of a pair of almost identical bands, used on the horses of one of the carts buried in the ***dromos*** of Tomb 79, in the necropolis of Salamis. The bronze and ivory gear of the horses yoked on these carts together with the bronze gear of the carts must have produced an impressive visual effect (see also cat. nos 234, 235, 237-240).

REFERENCES: Karageorghis 1973a, 28, 77, pls CXVII, CCLXIX; for the decoration of head bands and other horse gear of this period, see Gubel 2005.

G.G.

233



234

235

236

237
Chariot standard

Bronze
H. 49 cm
Cypro-Archaic I period (750-600 BC)
Salamis, western necropolis, Tomb 79
Cyprus Museum, Sal.T. 79/320/12

This artefact was part of the gear of chariot Δ, belonging to the second burial in the ***dromos*** of Tomb 79, in the necropolis of Salamis. Four such plates were attached to the yoke of the chariot, on either side of each horse, acting as standards of the chariot. Consisting of a tubular shaft and a flat upper part, the standard has the form of a stylized flower with nine petals. Horizontal ridges adorn the upper and lower parts of the shaft. The junction of the shaft with the upper part is papyrus-shaped. A crescent was cut through the upper part of the disc forming the calyx of the flower.

The large, solid circular discs of such standards would operate as a mirror reflecting sunlight. As such a chariot would roll to the battlefield, one can imagine the psychological effect the blinding reflections from these discs would have on the enemies.

REFERENCES: Karageorghis 1973a, 39, 86, pls CXXV, CCLXIV.

G.G.

238
Metal fittings from a funerary chariot

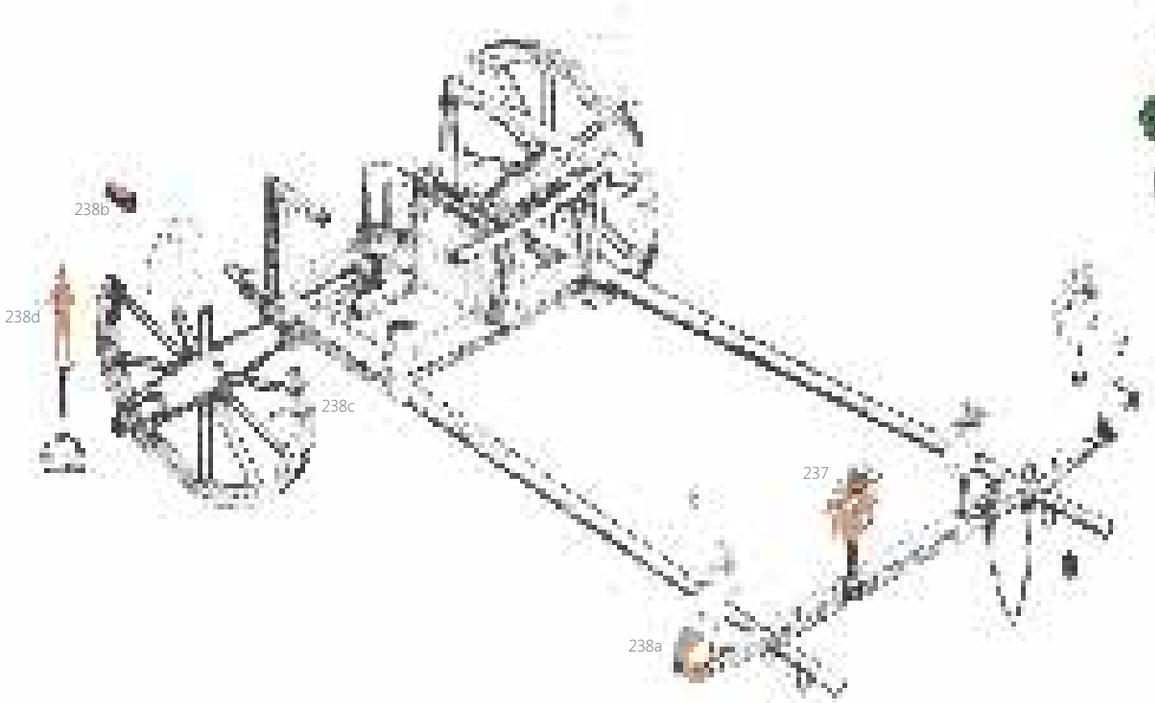
Bronze, iron
(a) H. 17.5 cm; L. 18 cm; (b) L. 11 cm; W. 10.5 cm; (c) H. 5.8-6.5 cm; W. 2.5-3 cm; (d) H. 26 cm
Early Cypro-Archaic I period (750-700 BC)
Salamis, western necropolis, Tomb 79
Cyprus Museum, (a) Sal. T. 79/220/8, (b) Sal. T. 79/220/7, (c) Sal. T. 79/220/21, 23, (d) Sal. T. 79/129

Fittings of practical and decorative function, attached to the wooden parts of a funerary chariot (chariot B), buried in the ***dromos*** of the extravagantly wealthy Tomb 79 in Salamis. The bronze horn-like object (a) was attached to the right terminal of the yoke. The bronze cap (b) covered the end of a horizontal pole. The iron attachments (c), consisting of a nail and a perforated disc into which the point of the nail was inserted, were part of numerous pairs holding the felloes of the wheels together. The bronze figurine (d) was one of two attached to either end of the linch-pin of the axle; originally, it stood on a rectangular base with a shaft inserted into a hub-cap in the shape of a sphinx's head. Chariot standards like cat. no. 237 were attached to the yoke.

The use of chariots in elite burials of the Archaic period is not an exclusively Cypriot phenomenon. Chariot burials of that period are archaeologically attested in Assyria, Etruria, and other parts of the Mediterranean, and are also mentioned in Homeric epics and Neo-Assyrian literature. Although the style and decoration of the chariot fittings in Tomb 79 betrays mostly oriental artistic influences (Assyrian, Urartian, Phoenician), the 'heroic' ethos expressed by chariot burials and the deposition of excessive amounts of wealth in tombs was characteristic of elite attitudes across the Mediterranean in the 8th to 6th c. BC.

REFERENCES: Karageorghis 1973a, 12, 19, 30, 69, fig. 10, 78-86, pls LXXIX, CI; for chariots in Iron Age Cyprus, see Crouwel 1987; for chariot burials in other areas and textual references, see Reyes 1994, 63, notes 79-80; Emiliozzi 1997, 8-10; 2001; Coldstream 1977, 350; for chariot burials of other periods, see Triantaphyllos & Terzopoulou 2010.

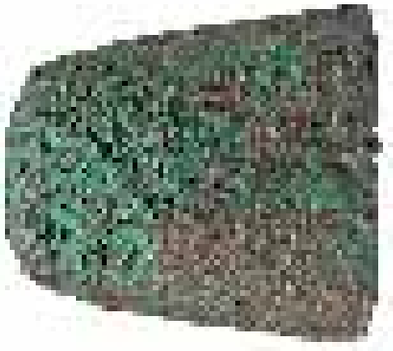
N.P.



237

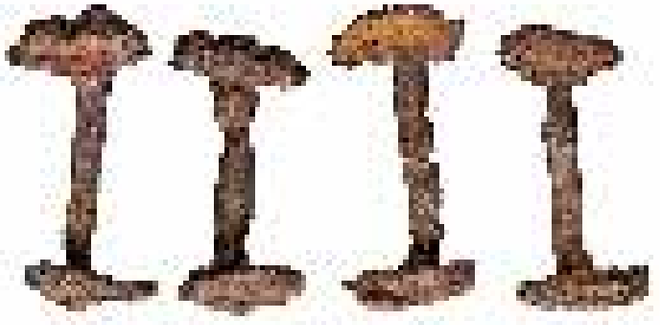
d

a



b

238



c

239
Metal fittings from a hearse

Bronze
(a) H. 10 cm; (b) L. 7.5 cm; (c) L. 4.3 cm; W. 1.2 cm
Cypro-Archaic I period (750-600 BC)
Salamis, western necropolis, Tomb 79
Cyprus Museum, (a) Sal. T. 79/221/4, (b) Sal. T. 79/221/5, (c) Sal. T. 79/221/11

These bronze artefacts were fittings of practical or decorative function attached to the wooden frame of a hearse (cart Γ) buried in the ***dromos*** of Salamis Tomb 79. The cast lion head (a) decorated a rectangular socket with three openings aimed at receiving one upright and two horizontal beams joining at right angles. The octagonal socket (b) with a flat projection perforated by a bronze nail covered the terminal of one of the side poles. The eight rivets (c) are among a total of 60 which were attached on the T-shaped sides of the hearse.

Two hearses and two chariots were found buried in the ***dromos*** of Salamis Tomb 79. Bronze attachments decorating these carts had the form of lion heads, flowers or even human figures (see cat. nos 237, 238).

REFERENCES: Karageorghis 1973a, 32-33, 60-66, figs 5-9, pls CX, CXIII, CXIV.

G.G. & N.P.

240
Horse blinker

Ivory
L. 16 cm
Cypro-Archaic I period (750-600 BC)
Salamis, western necropolis, Tomb 47
Cyprus Museum, Sal. T. 47/ 88

This is one of four ivory blinkers which were borne by the two horses sacrificed for the second (upper) burial in the ***dromos*** of Tomb 47 in the necropolis of Salamis. The two horses were found buried, still yoked to their chariot. A second, four-horse chariot was also buried in the ***dromos*** of the same tomb. Its horses, which were also sacrificed, were bearing bronze blinkers, like cat. no. 235. The blinker presented here is decorated with long-stemmed lotus buds in relief. The perforations along the edges might be for fastening cloth or leather to protect the animal's skin.

Ivory blinkers, similar to this one, have been found in Nimrud, capital of the Assyrian Empire, but for all of them the prototype must have been metallic. War chariots could be drawn either by two or four horses (see cat. nos 190 and 192).

REFERENCES: Karageorghis 1967, 83, 87-88, pl. LXXXI.

G.G.

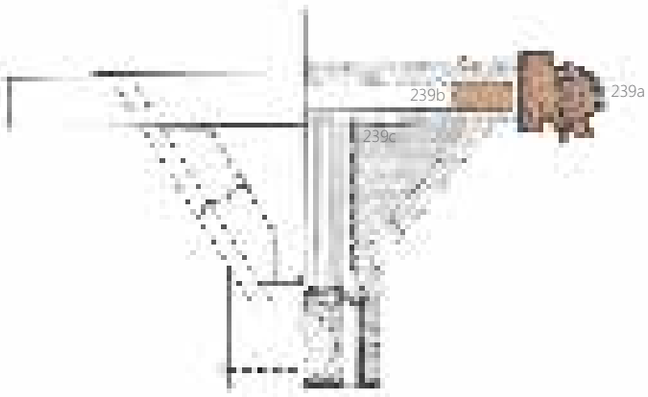
241
Band with chariot scene in relief

Gold
L. 9.5 cm
Cypro-Archaic I period (early 7th c. BC)
Salamis, western necropolis, Tomb 31
Cyprus Museum, Sal. T. 31/67/2

This is one of thirty-three leaves of gold found folded together in a roll, associated with the earliest, cremated burial in the chamber of Tomb 31 in the necropolis of Salamis. Twenty of the leaves were plain, while the rest bore embossed decoration. The elliptical leaf presented here is decorated with a chariot scene. Humans are standing in a chariot box with an eight-spoked wheel, holding the reigns of a horse which is moving to the right. There is a dog under the horse, a motif also seen on side A of cat. no. 188. The stamp with which the scene was struck was larger, so the upper part of the charioteers was cut off.

REFERENCES: Karageorghis 1967, 56, 61, 67, pl. LXI.

G.G.



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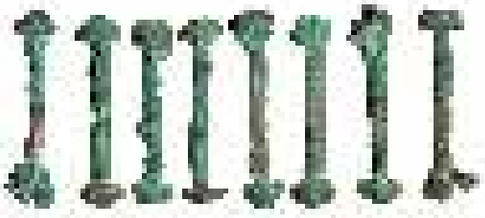

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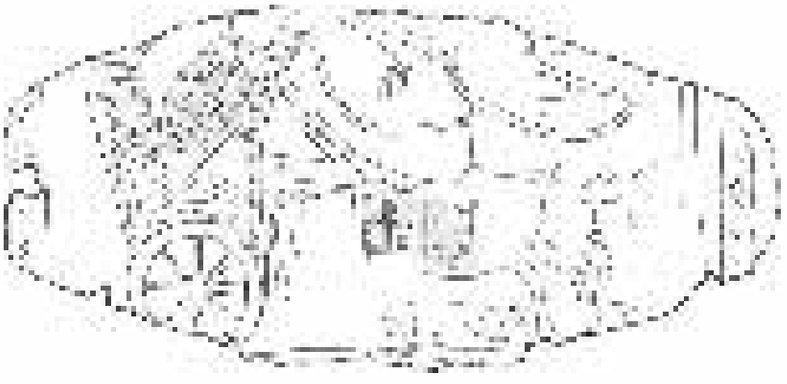
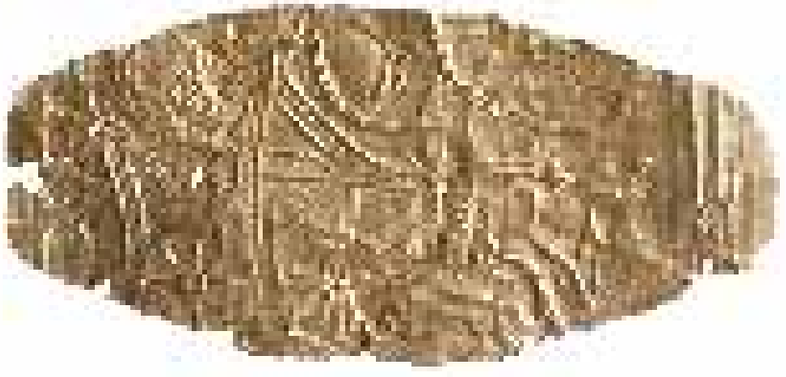




241

242
Statuette of a seated female

Clay
H. 59 cm
Cypro-Classical II period (4th c. BC)
Polis Chrysochous
Cyprus Museum, 1961/XII-7/14

Large fragmentary terracotta statuette of a seated female. Head, right hand and foot as well as the head of the small figure at her side and parts of the chair are missing. Traces of red colour are preserved on the throne and the stool. The female is seated on a chair with backrest, or a throne, with elaborate feet in Greek style. Her feet repose on a foot stool placed in front. She is wearing a thin ***chiton*** which falls between the feet and a ***himation*** falling from the left shoulder covering both legs. Arms are bent over her lap, her hands probably holding an object, now missing. On her right arm she is wearing a bracelet. On her feet she was probably wearing sandals with painted laces. On her right side a small female figure is standing on a base. She is also wearing a short-sleeved ***chiton*** and a ***himation*** rolled over her left arm. In her right hand she is holding a cloth sash, now missing.

This type of statuette belongs to a special category of large terracotta figures, which were produced during the late Classical period, mainly the 4th c. BC, in the city of Marion and were destined exclusively for funerary use. In this series, males are represented mostly as banqueters, while ladies and young men are always seated. Females are mostly seated on elaborate thrones, accompanied by a female servant depicted in much smaller scale. Servants usually hold cloth sashes, destined to decorate the funerary stele, alluding to Greek funerary customs. The form shows the strong influence of Greek Classical art and is obviously inspired by the funerary art of Athens.

REFERENCES: Flourentzos 1994, 162, no 18, pl. XXXIII; Raptou 1997, 234, pl. XLVIIIc.

E.R.

243
Jug

Clay (Bichrome Red IV (VII) ware)
H. 31.3 cm
Cypro-Classical II period (4th c. BC)
Tremithousa
Paphos District Museum, PM 3397/23

Jug of Bichrome IV (VI) ware with slender ovoid body, concave neck, double ribbed vertical handle, splaying foot. Black and white decoration on a red undercoat. On the shoulder opposite the handle a moulded female figurine of Archaic style is attached; it holds a miniature jug which serves as a spout. The decoration on the lower part of the body consists of simple horizontal black and white bands and lines and a leaf wreath; on each side of the shoulder two large rosettes spring from a stem, while other vegetal motifs fill the empty spaces.

This type of jug belongs to a particular and original class of ceramic vessels created in the workshops of ancient Marion. The bulk of the discovered jugs come from the area of Polis Chrysochous (the site of ancient Marion), and only sporadically are they attested in other areas of the island. Some examples come from the Paphos area, as does the jug presented here. This class of vessel appears in Cypro-Archaic II and comes to an end in the late Classical or beginning of the Hellenistic period. Although the form looks oriental in its conception, the details of its decoration (both the attached figurine and the style of painting) betray Greek influences, which become dominant in the latter part of the Classical period. Because of the symbolic character of the painted decoration and the presence of the female whose gesture suggests a libation, it is believed that these vessels served in rituals related to the cult of the Great Goddess, as well as in funerary ceremonies.

REFERENCES: Raptou 2001, 195, 196; for parallels, see Vandenabeele 1998, 60, no. 291.

E.R.

244
Thymiaterion (incense burner)

Limestone
H. 14 cm; L. 9.5 cm
Cypro-Classical period (second half of the 5th c. BC)
Amathus, palace
Limassol District Museum, AM 15, 75.518.12

This ***thymiaterion*** or incense burner has the form of a shallow bowl, supported by the upraised wings of the sphinx and the ***polos*** (headdress) that the sphinx wears on its head. The sphinx is seated on her hind legs on a rectangular plinth. Traces of red paint are preserved on the plinth, the wings and the neck.

The sphinx was a very common motif in Cypriot art during the late Cypro-Geometric and early Archaic periods and enjoyed a revival during the late Archaic and early Classical periods mainly in stone sculpture. A. Hermary has stressed the religious significance of such ***thymiateria*** and observed that in Cypriot iconography the sphinx appears in cultic contexts for the first time in the 5th c. BC. Before that, it was only known in connection with burials.

REFERENCES: Karageorghis 1998c, 90, no. 11, pl. XXX:2; Hermary 1989, 448, no. 822; 2000, 134-136, pl. 75, no. 889; for examples resembling the thymiaterion from Amathus, see Karageorghis 2002b, 263, no. 263; 2000a, 223-224, no. 355; Flourentzos 2004, 10, 22, nos 102-103, pl. XXII.

E.Z.K.

245
'Amathus style' jug

Clay (White Painted V ware)
H. 24.7 cm
Cypro-Archaic II period (600-475 BC)
Unknown provenance
Museum of Louvain-la-Neuve, FM 27

Jug in White Painted V ware. Pinched rim, cylindrical neck widening upwards, conical shoulder, cylindrical body, ring base and raised twin handle from rim to shoulder. There are three encircling painted lines on the lower part of the neck, while the upper part is transformed into a human face. The shoulder is decorated with various vegetal motifs. The body is divided in several registers that are filled with leaves, parallel lines, alternating groups of oblique lines, and bands with white dots. The handle has a central, longitudinal line and groups of strokes on top and below.

The decorative scheme of the shoulder and body is typical of the so-called 'Amathus style', a regional style of the Cypro-Archaic II period that is confined to Amathus and its immediate vicinity. The majority of vessels in this style are amphoriskoi, but jugs with a globular body and a pinched rim also occur. The elongated cylindrical body of this vase is an unusual feature. Vessels in the 'Amathus style' are not infrequently adorned with a Hathoric head on the body (cat. no. 257), while more crudely rendered faces sometimes appear on other types of Amathus pottery, e.g., on the body of small spouted juglets. It is possible that both the human face and the vegetal decoration represent iconographic links to the Cypriot Great Goddess.

REFERENCES: Mayence 1946; Laffineur & Vandenabeele 1990, 46, no. 6, pl. XIX:7-8; Hermary 1997; Fourrier 2005; Carbillet forthcoming.

K.N.

242

244

243

245

246
Shrine model

Clay
H. 23 cm
Early Cypriot III period (2100-2000 BC)
Kotsiatis or Marki, archaeological context unknown
Cyprus Museum, 1970/IV-30/1

This model represents a human standing in front of a tripartite panel, consisting of three vertical poles arranged symmetrically. At the top of each pole there is a bucranium, a bull's skull. In front of the central pole, which is higher than the other two, stands an amphora.

This model is an abbreviated version of a more sophisticated type found in the cemetery of Bellapais-***Vounous***, which is interpreted as a sanctuary. There, a large group of people is shown gathered in front of a tripartite structure, similar to the one presented here. On the ***Vounous*** model, the space between the three vertical poles is occupied by snakes. Bulls are thought to be symbols of fertility and life, while snakes are considered as symbols of death. The person in front of this 'shrine' might be pouring libations in the large jar adjacent to the central pole. To this day, no architectural remains of this period have been excavated in Cyprus which can be identified with certainty as having had a sacred function.

REFERENCES: Karageorghis 1970b; ***BCH*** 95 (1971), 344-348, fig. 16-19; Åström 1988; Karageorghis 1991a, 139-144, pls CII:2-3, CIII; for a discussion of a peculiar building with tripartite arrangement excavated at Sotira, see Swiny 2008, 48-50.

G.G.

247
Statue of the Horned God

Bronze
H. 51.5 cm.
Late Cypriot IIC-IIIA period (13th-12th c. BC)
Enkomi, 'Sanctuary of the Horned God'
Cyprus Museum, 1949/V-20/6

This representation of the Horned God, solid cast in bronze, is the largest metal statuette produced in the Eastern Mediterranean during the Late Bronze Age. It shows a young, broad-shouldered and narrow-waisted male, dressed in a short kilt. His only attribute is a horned, conical cap, whose surface imitates a woolly leather hide. He slightly advances his left foot, and extends his right forearm with the palm open and turned downwards, while he brings his left arm across his body with the fist closed on the chest. The meaning of this gesture is obscure, but it is usually interpreted as a sign of benediction and homage.

This statuette combines stylistic and iconographic elements stemming from Aegean and Near Eastern traditions. Such a mixture is characteristic of Cypriot iconography in the Late Bronze Age, and is not unexpected in a cosmopolitan centre like Enkomi. Iconographic details and find context, however, suggest that we face an indigenous divinity. The horned headgear alludes to the importance of the bull for Cypriot religion and cult (cf. cat. nos 246, 248). The figure has been identified as Baal, Reshef or Nergal, the oriental god mentioned in some letters sent from ***Alashiya*** to the Egyptian Pharaoh (cf. cat. no. 153). Others have christened him as Apollo ***Alasiotas*** or ***Keraiates*** (the Horned Apollo), mentioned in Hellenistic inscriptions from Cyprus, or as Kinyras, the autochthonous, semi-divine hero.

REFERENCES: Dikaios 1971, 527-530; Webb 1999, 227-228.

G.P.

248
'Wall bracket'

Bronze
H. 30.4 cm; W. 4.5-8.7 cm
End of the Late Bronze Age - Early Iron Age (13th-11th c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, Met. 3004

Hammered out of a single bronze sheet. A scoop-shaped bowl joins at a right angle to the bottom of a tall, vertical and flat handle-like upper part, rounded at the top and pierced for suspension on a vertical surface; on top of the suspension hole, a small bull protome, also pierced through the forehead, is attached. The bowl-shaped part has two pointed projections on its outer rim.

'Wall brackets' have been found in diverse contexts including sanctuaries, tombs, houses and metallurgical installations. Only a very small number of bronze examples are known, but there are numerous clay specimens from Cyprus, dating from the Late Bronze Age to the end of the Cypro-Geometric period (ca. 750 BC). Their function remains an archaeological enigma, although most scholars argue for their use as devices for illumination (as hanging lamps or lamp holders) or for the burning of incense. Other researchers suggest that they could be used as figure holders, coal scuttles, water ladles, etc. Several examples, but not all, bear marks of burning in the bowl. Some clay examples from Enkomi also bear a bucranium on their top, while others are decorated with snakes and naked female figures in relief. This may indicate a specialized ritual function, although it is possible that these objects served more than one purpose, and that they were used both in ritual and in everyday occasions.

REFERENCES: Catling 1964, 162, pl. 25b-c; Matthäus 1985, 278, no. 606, pl. 83; Schlipphak 2001; Maran 2004.

G.P.

246

247

248

249
Female figurine

Clay
H. 11.3 cm; W. 7.4 cm
Middle Chalcolithic period (ca. 3400-2800/2700 BC)
Kissonerga-*Mosphilia*
Paphos District Museum, KM 299

Red-on-White terracotta figurine of a seated pregnant female; head missing. Short, stumpy outstretched arms. The breasts have been broken off and the belly is represented as a rounded ledge with navel. Wide hips divided from the thighs by an incised V bisected by a deep vertical incision. Legs rest on a four-legged stool (only two of its legs are preserved) and are widely spread apart. Deep incised cuts for toes. The figurine is adorned with red paint (wavy lines, dashes, circles, dots) with more intense decoration on the knees and the lower legs. A pendant necklace is painted above the breasts. The genital area is indicated by incised lines and paint. The stool is interpreted as a birthing-stool and the pregnant female is considered to be in the process of giving birth.

The Chalcolithic site of Kissonerga-*Mosphilia* has yielded numerous stone and clay female figurines, many of which seem to be demonstrating the process of childbirth (emphasized hips, buttocks, swollen bellies, breasts and pubic triangles). It has been suggested that such figurines could have been associated with taboos, rituals and customs concerning childbirth and fertility in general (e.g. as didactic models in puberty rituals etc).

REFERENCES: Peltenburg 1998a, 155, pl. 32:10, fig. 85:5; 1998b, 184; 1991b, 45, fig. 29; Karageorghis 1991a, 8-9, pl. II:4; for figurines, gender and ritual, see Bolger 1992; 2003, chapter 4; Goring 1991; Peltenburg & Goring 1991; Budin 2011, 222-226.

E.A.

250
Cruciform figurine

Picrolite
H. 8.8 cm; W. 4.6 cm
Chalcolithic period (4th millennium BC)
Cyprus, archaeological context unknown
Cyprus Museum, W 292

Coarsely modelled picrolite cruciform figurine in seated position. Oval head and long cylindrical neck. Its hair is depicted in relief. Incised lines for eyes, nose and mouth. Outstretched arms and breasts in relief with a deep groove separating them. The figurine's torso is triangular and flat and the legs are divided by a long vertical groove.

Although objects made of picrolite appear from the beginning of human presence on the island (picrolite pendants have been found at Akrotiri-*Aetokremnos*), it is during the Chalcolithic period that they seem to become a basic element of the material culture and evidently part of the symbolic world of communities. It has been suggested that the squatting posture of these figurines may represent birthing and that many of these objects may have been worn as personal charms by females throughout their life and even in death, since they are also found as grave goods in Middle Chalcolithic pit graves (cat. no. 195). A similar picrolite figurine from Pomos (Fig. 18.1) and a number of terracotta Chalcolithic female figurines, depicted in various stages of parturition (see cat. no. 249), wear figurine pendants around their necks, suggesting a direct association of these picrolite cruciform figurines with pregnancy and childbirth.

REFERENCES: Vagnetti 1975, 1-4, pl. 1:1; a Campo 1994, 188:8; Peltenburg 1982b; 1991; 1992; Bolger 2003, 192; Budin 2011, 222-226.

E.A.

251
Comb figure

Clay (Black Polished ware)
H. 11.5 cm; W. max. 7 cm; Th. max. 1 cm
Early Cypriot II - Middle Cypriot I period (2200-1850 BC)
Cyprus, archaeological context unknown
Royal Museums of Art and History, Brussels, A 2275

Terracotta comb figure in Black Polished ware, with square body and thin long neck with forked top. The neck is pierced. The figure shows the same incised decoration on both sides: zigzag lines on the neck, two lozenges and a multiple lozenge filled with punctures on the shoulder, and vertical lines on the lower body.

The figure is a typical burial gift representing a terracotta model of a comb, the incised lines on the lower body standing for the teeth of the toiletry artefact. However other interpretations have been suggested: the figure might have functioned as a counterweight worn with a heavy multiple necklace, or it might represent a pendant in an abstracted version of a human figure. In the latter case, the vertical lines on the lower body illustrate the pleats of a skirt.

REFERENCES: Karageorghis 1991a, 46, no. 10, pl. XIX:10; Laffineur & Vandenabeele 1990, 35, no. 130, pl. VIII:1; Morris 1985, 138-141; Steel 2004, 139-142; Washbourne 1997.

M.S.

249

250

251

252
Human figurine

Clay
H. 24.4 cm
Middle Cypriot I-II period (2000-1750 BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1968/V-30/594

The large head, ears and nose of this figurine make a vivid impression, framing a pair of small, circular eyes, which look surprised. The hair on the forehead is rendered by added wavy clay coils, while large earrings are rendered in relief. The arms are bent on the chest around the breasts, which are shown by two small holes.

The body of this type of figurine no longer has the rigidly rectangular outline of plank-shaped or 'comb' figurines (cat. no. 251), as it is formed around a slab of clay with rounded edges. The arms have been detached from the body and are rendered in the round, but the legs are still not shown.

REFERENCES: ***BCH*** 93 (1969), 460-461, fig. 44; Karageorghis J. 1977, pl. 17; cf. Karageorghis 1991a, 86, 94, pl. L:2.

G.G.

253
Female *kourotrophos* figurine

Clay (Red Polished ware)
H. 12.2 cm
Middle Cypriot period (ca. 2000-1650 BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1970/VI-26/6

Red Polished ware plank terracotta figurine of seated female possibly detached from a large vessel. The left arm and part of the left breast are missing. The figure holds an infant in an arched cradle. She has a flat head decorated with oblique strokes, her nose is rendered in relief and horizontal strokes indicate eyes and mouth. Pendulous pointed breasts. Punctures, possibly representing tattoos or body scarring, cover the area above the breasts, the neck, the arms, shoulders and parts of the left thigh. The back is undecorated.

Images of females holding a child (***kourotrophoi***) are common in the island from the Early Cypriot III to the end of the Late Cypriot II period. This has led scholars to suggest a variety of interpretations concerning Bronze Age rituals, ideology and everyday life. ***Kourotrophoi*** appear in many media in the ancient Near East and the Mediterranean. The most popular one – and the only type occurring in Cyprus – is the terracotta figurine. Plank-shaped ***kourotrophoi*** present a fairly standard iconography, even when they are part of scenic compositions on vases. This example is atypical in that the female seems not only to be holding the infant but also nursing it (it has been suggested that the left breast may have descended to the infant).

REFERENCES: ***BCH*** 95 (1971), 344, fig. 20; Karageorghis J. 1977, 52, pl. 15:d.; Karageorghis 1991a, 121-122, pl. LXXXIV:1; 2006, 44-45, fig. 35; Budin 2011, 221-268, fig. 32; a Campo 1994, chapter 5; Bolger 2003, chapter 4.

E.A.

254
Female bird-faced figurine holding an infant

Clay (Base Ring II ware)
H. 20.5 cm
Late Cypriot II period (15th-14th c. BC)
Cyprus, archaeological context unknown
Cyprus Museum, 1934/IV-27/23

Terracotta figurine in Base Ring II ware representing a female holding an infant. Bird-faced with large circular earrings hanging from her double-pierced ears, beak-shaped nose and pellets for eyes. Three parallel grooves on the neck, broad flattened hips, legs close together and divided by a groove, incised pubic triangle. The right arm is curved diagonally across the body, while the left is holding the infant. The infant has one arm round her neck and the other on her chest.

This type of figurine is considered to have been inspired from Syro-Palestinian models and has been linked with the worship of Astarte, although the Near Eastern examples do not hold infants. About half of the known figurines of this type are in the form of a ***kourotrophos*** (i.e. holding an infant) and in this aspect, indicate strong continuity from the Early and Middle Bronze Age (see cat. no. 253). They are believed to be portraying a goddess, but their use is a much debated topic. They seem to appear in elite burials and one of the interpretations offered is that they may represent maternal divinities. Generally they display a high degree of uniformity and standardization and may thus have been made by specialized craftsmen. As they occur throughout Cyprus, they reflect the existence of common beliefs and an island-wide religion in the Late Bronze Age.

REFERENCES: Åström & Åström 1972, 512-514; Caubet 1971; Merrillees 1988, 42-56; Budin 2011, 259-268.

D.P.

255
Female figurine

Clay
H. 16 cm
Cypro-Archaic I period (750-600 BC)
Tamassos-***Chromatsouthkia***, Tomb II
Cyprus Museum, 1935/C 416

Mould-made figurine with painted decoration. The female figure stands against a 'plaque' with a plain back. Her nudity is in contrast with the rows of heavy beaded necklaces and the bracelets on her arms. She may be clothed in a thin ***peplos***, as shown by the red strokes. Similar figurines have been found at Idalion and Arsos.

Representations of a nude female goddess holding her breasts are recorded in Cyprus from the Chalcolithic period onward. During the Late Cypriot period, this iconographic type was extremely popular. It was in vogue once again after the Phoenicians introduced the cult of their goddess Astarte to Cyprus, at the end of the 9th c. BC.

REFERENCES: Karageorghis J. 1999, 36-37, no. I (v), 97, pls IX:3, LXXI:7, with references.

G.G.

252

254

253

255

256
Hathoric column capital

Limestone
H. 121 cm
Cypro-Archaic II period (ca. 500 BC)
Amathus, acropolis, sanctuary of Aphrodite
Limassol District Museum, AM 1555

This capital depicts the Egyptian goddess Hathor. She is crowned by an extravagant headdress, where two coiling volutes frame a ***naiskos***, a small shrine. Her facial features are rendered in a Greek sculptural style, while her ears are peculiarly rendered in a frontal position. We cannot be sure if capitals of this type were used as proper architectural elements or if they were attached to freestanding columns. In either case, they certainly functioned as religious symbols. The goddess Hathor was assimilated with the Cypriot Great Goddess.

The iconography of this column capital is directly inspired by Egyptian prototypes. As far as artistic style is concerned, it is strongly influenced by the Ionian sculpture of the eastern Aegean. It is a hellenized version of a monumental type of non-Greek origin. It has been proposed that Cypriot Hathoric capitals reflect a Greek-Persian style, resulting from the Persian sovereignty exercised over the island during the early 5th c. BC.

REFERENCES: Hermary ***et al***. 1988, 862-865, figs 14-17; Hermary 1994, 120, pl. XXXIII:c-d; for this type of capital, see Hermary 1985.

G.G.

257
Amphoriskos with Hathoric head

Clay (White Painted V ware)
H. 22 cm; Diam. rim 9.5 cm
Cypro-Archaic II period (600-475 BC)
Amathus
Pierides – Laiki Bank Museum, AR 30

This White Painted V amphoriskos belongs to the art of Amathus, in the district of Limassol. It has an ovoid body, short neck, out-turned rim, ring base and two opposed loop handles on the body. It is decorated in the so-called 'Amathus style' with a Hathoric head in the middle framed by chequer motifs. On the other side the head is framed by tree motifs. The shoulder and neck are decorated with abstract geometric motifs, and the lower part of the body with horizontal bands.

The region of Amathus, where the amphoriskos was found, is situated on the south coast of Cyprus and has been considered of great importance by archaeologists specifically for its distinctive culture. This vase is a characteristic example of local pottery. The head in the middle of the vase is a representation of Hathor, the great Egyptian goddess of love and life, and exemplifies the eastern influences exercised on Cyprus. On the other hand, the abstract decoration on the shoulder and neck reflects Greek artistic influences on the island. The goddess Hathor was assimilated with the Cypriot Great Goddess Aphrodite. Many of the Amathus style vases have been found in tombs or in temples, such as the Temple of Aphrodite on the acropolis of Amathus, showing their association with the fertility cult of Aphrodite.

REFERENCES: Karageorghis 1980, 20, no. 67; Karageorghis ***et al***. 1985, 198, no. 192; Karageorghis J. 2005, 85; Hadjisavvas 2010, 147, no. 125 (G. Georgiou).

K.PR.

256

257

258
Wall bracket with figures of Bes

Limestone
H. 24.3 cm
Cypro-Archaic II period (ca. 600-475 BC)
Athienou-***Malloura*** sanctuary
Cyprus Museum, AAP-AM 2431

This is a wall bracket, used as a stand for a lamp. On its main panel the figure of the Egyptian god Bes is repeated three times in relief. Although impressively ugly and with a gross body, Bes was a beneficial deity. He was the god of the household and protected women in pregnancy. The peculiar shape of this wall bracket is indigenous, going back to the Late Cypriot period when similar brackets were made of clay or bronze.

The Egyptian god Bes has a strong presence in cultic contexts of the Cypro-Archaic period. Egyptian elements may have infiltrated Cypriot religion during this period, although depictions of Bes have also been found in 12th c. BC contexts. Nevertheless it was only during the Hellenistic period, when the island was under Ptolemaic rule, that the Egyptian pantheon really flourished in Cyprus.

REFERENCES: Counts & Toumazou 2006.

G.G.

259
Figurine of a seated ram god

Limestone
H. 16 cm; W. 9 cm
Cypro-Classical I period (5th c. BC)
Nicosia-***Hill of Agios Georgios***
Cyprus Museum, PASYDY 2004/478

Complete limestone seated male figurine, bearded with horned headdress, draped and seated on a throne flanked by two standing rams and holding a cornucopia or small animal. The back is flat and the legs of the throne are hollow.

Although there are both limestone and terracotta representations of the seated ram god, it seems that the prototypes were in limestone. They range in date from the Cypro-Archaic II to the Roman period. According to a recent study, the throne with rounded corners and no arm rests, possibly with standing animals on either side, may be dated to the Cypro-Classical II period. Older statuettes portray a theriomorphic figure with a ram's head. The relatively large number of examples from the ***Hill of Agios Georgios*** may suggest local production, a proposal supported by the fact that about one third of the documented examples were found in the central part of the island. The Egyptian god Ammon was also associated with rams and it is possible that the Greeks made their first acquaintance with Ammon and named him Zeus-Ammon. He was represented as a bearded Zeus with ram's horns from the 6th-5th c. BC. A similar enthroned figure in terracotta was found at a sanctuary at Meniko together with a clay ***thymiaterion*** and was interpreted as Baal-Hammon. It remains an open question whether the statuettes represent Zeus-Ammon or Baal-Hammon or whether this is Cypriot adaptation or local syncretism of a local deity with Baal-Hammon and Zeus Ammon.

REFERENCES: Conaerts & Samaes 2006, 239-258; Karageorghis 1977; Hermary 1992, 15-20; Pilides 2009.

D.P.

260
Figurine of Ptah Patek

Clay
H. 10.8 cm
Cypro-Archaic period (8th-7th c. BC)
Kition-***Kathari***, Room 30
Larnaca District Museum, Kition 2520

Moulded terracotta figurine of Ptah Patek. Black paint is visible on the hair, eyes and round the neck.

Egyptian divinities such as Bes and Hathor were introduced to Cyprus during the Late Bronze Age. In the Iron Age these deities were closely associated with royal power and were therefore represented in monumental forms such as large-size sculpture (cat. no. 256). Unlike Bes and Hathor, images of Ptah Patek in Cyprus are only represented in small-scale media. He is represented crouching, with knees bent outwards, wearing an Egyptian hairstyle or wig. He holds snakes on his chest with both hands. His demon-like appearance resembles that of Bes, of which he is considered to be a juvenile version (see cat. no. 258). In terms of style and technique he is also linked with ***dea gravida***, a goddess associated with childbirth. Cypriot Ptah Patek appears thus to have been linked to a popular religion, perhaps associated with magic and medicine.

REFERENCES: Yon & Caubet 1989, 32; Karageorghis 1996, 14; 2003, 126.

A.ST.

261
Statue of Herakles-Melqart

Limestone
H. 36 cm
Cypro-Classical I period (ca. 475-450 BC)
Unknown provenance
Royal Museum of Mariemont, Ac.840.B

This statue, whose right arm and legs are missing, shows a standing man, striding forward. The right arm would have been flexed, wielding a club, a fragment of which remains at the back of the head. The left hand holds a small lion by the head, attached to the thigh. The figure wears a pleated ***chiton*** reaching to the elbows and knees, and the lion-skin whose paws are tied on the chest and which is held at the waist with a belt.

This syncretic deity is known as Herakles-Melqart. Indeed, if the lion-skin identifies the character with the Greek hero, the little lion recalls the eastern 'Master of Beasts', and the raised arm with the club refers to fighting deities of the Levant such as Baal, Melqart or Reshef. The iconography of the Cypriot Herakles-Melqart is not restricted to Cyprus; it is also found in Levantine cities, such as Amrit in Syria, where sculptors from Kition had worked producing identical statues. This may suggest that this figure was typical of a mixed '***koine***' style, which allowed for the embodiment of many other deities. It materializes the idea of a male deity, as perceived by the faithful and the priests of the cities of Phoenician tradition.

REFERENCES: Donnay 1967, 65-66; Vandenabeele 1982, 55-56; Hermary 2007, 167-177.

A.Q.

258

260

259

261

262
Male statue

Limestone
H. 40 cm
Cypro-Archaic II period (ca. 550 BC)
Kazaphani
Cyprus Museum, 1934/III-16/1

Throughout the 6th c. BC, limestone votive statues were dedicated in sanctuaries all over Cyprus, some of which were more than 2 m high and adorned with crowns, kilts, aprons flanked by ***uraeus*** snakes, as well as embroidered designs reminiscent of the pharaonic civilization, supposedly exercising strong influence on Cyprus at the time. As recent re-examination by F. Faegersten has convincingly demonstrated, however, all these details, egyptianizing rather than Egyptian ***tout court***, were preceded in Phoenician art since the later 9th c. BC and would point to wooden prototypes, statues with ivory inlays, polychrome painted and gilded details. The particular decoration of this fragmentary statue's apron with a double frieze of lily flowers alternating with buds corroborates such a view, for close parallels are to be found on Phoenician ivories as well as on bowls.

REFERENCES: Faegersten 2003, 293-294, cat. no. 59, pls 11:4, 12:1, 34.

E.G.

263
Statue of Apollo

Limestone
H. 56.5 cm
Cypro-Archaic II period (ca. 500 BC)
Potamia-***Ellines***
Cyprus Museum, Potamia 115

Fragmentary limestone statue; the head, lower part of the arms and feet, and parts of the lyre are missing. The back is flat. The figure is represented in a standing position with the left leg forward and both arms slightly bent. In the left hand he held a lyre, only part of which is preserved on his left thigh. The drapery consists of a long thin ***chiton*** clinging to the body, with large vertical folds. A sash around the waist is tied in a knot in the middle. Over his shoulders he wears a heavier cloak falling forwards on both sides.

The statue represents Apollo holding his lyre, according to the Greek type of representing the god. Stylistically, the statue is close to the sculptures found at Kition, especially to Zeus ***Keraunios*** and another Apollo, which show a similar stance. Although nothing remains from the architecture of the sanctuary on the site of Potamia, the quantity and quality of the finds attest to the existence of an important extra-urban sanctuary. As usually happens in Cypriot sanctuaries, several images of deities are represented, such as Apollo, Herakles-Melqart, Opaon Melanthios, alluding to an ancestral cult of a local male divinity, assimilated to different Greek or Oriental deities. However, the dominant image seems to be that of the Greek Apollo, the god holding the lyre, represented in the most important sculptures discovered in the sanctuary. Apollo is one of the main Greek deities assimilated during the Classical period with the ancestral male divinity of the island.

REFERENCES: Karageorghis 1979, 301, no. 115, pl. XLII.

E.R.

264
Female head

Limestone
H. 32.5 cm
Cypro-Classical I period (5th c. BC)
Arsos sanctuary
Cyprus Museum, 1935/D 285

This head belonged to a life-size female statue, meant to be seen only frontally. She wears a high ***kalathos***, an elaborately decorated headdress. Frontal winged sphinxes alternate with sets of floral ornaments. Lotus flowers surround the top. The headdress adorns nicely stylized locks of hair. Her oval face is enlightened by a slight smile. This statue is stylistically the result of the interaction between Cypriot and Greek Archaic sculpture.

Statues bearing such elaborate headdresses have been excavated in sanctuaries and have been connected to the worship of the Cypriot Great Goddess, Aphrodite.

REFERENCES: Gjerstad ***et al.*** 1937, 590 (style VII), pl. CXCII:3, 4; for more examples and comments on this type, see Hermary 1982, 169, type B, pl. XXXVII:1,2; Karageorghis 1998a, 206-210, pl. 158.

G.G.

265
Head of bearded male figure

Clay
H. 31.5 cm
Cypro-Classical I period (475-400 BC)
Phini
Pierides – Laiki Bank Museum, CL 115

This terracotta head belongs to the art of the 5th c. BC. It represents a middle-aged male with short hair and curly, neat beard, in a frontal, strict attitude. Originally, the male figure had a wreath around the forehead, which is now missing. The hair at the back is short. It can be argued that the melancholic expression of the face betrays the influence of Greek funerary stelae.

The head was probably part of an oversized statue. It comes from the north-western part of Cyprus, and it is made of the characteristic reddish clay of this region. It can be claimed that, like most figures of this period, it was an offering in a sanctuary.

REFERENCES: Karageorghis 1980, 21, no. 83; Karageorghis ***et al.*** 1985, 236, no. 237; Hadjisavvas 2010, 162, no. 149 (P. Ashdjian).

K.PR.

262

264

263

265

266
Centaur figurine

Clay
H. 45.3 cm
Cypro-Geometric III - Cypro-Archaic I period (ca. 800-700 BC)
Ayia Irini sanctuary
Cyprus Museum, AI 1690

The wheelmade animal body has a handmade human torso and a horned tilted head. A partly preserved snake coils along the monster's back, resting its head on its right shoulder. A palm tree with a bird on its branches is painted on its chest. Vent-holes (openings for the circulation of air during firing) are pierced on both terminals of the body cylinder. The monster raises its arms, a gesture imported to Cyprus from the Aegean during the 11th c. BC.

The idea of a monster with a human head and an animal body circulated between Cyprus and the Aegean from the Late Cypriot III and early Cypro-Geometric period onward. Centaur images from this early period have appeared in Cyprus, Crete, Euboea, Athens and the Dodecanese.

REFERENCES: Gjerstad ***et al.*** 1935, 735, 785, pl. CCXXVII:3; Karageorghis 1996, 1, 4, no. A6, fig. 2, pl. II:4; for the exchange of the centaur idea between Cyprus and Greece, see Karageorghis 1991b; for the centaur from Euboea (Lefkandi), see Popham ***et al.*** 1979; 1980, 215-216, frontispiece, pls 251-252.

G.G.

267
Bull figurine

Clay
H. 36.2 cm
Cypro-Archaic period (750-475 BC)
Ayia Irini sanctuary
Cyprus Museum, AI 1556

This handmade bull figurine is vividly rendered with upward horns and prominently shown genitals. His hollow neck, body and legs are wheelmade. Grooves and incisions render the eyes, nostrils, mouth and other details. Two snakes coil from his back up to his head, between his horns. This motif is found also on the centaur figurine, cat. no. 266.

Bulls and snakes were associated in Cypriot religion already from the Early Cypriot period (see cat. no. 246). The idea survived in the sanctuaries of the 1st millennium BC. Handmade terracotta figurines, which were made from the Early Cypriot period to Late Cypriot II, were replaced by wheelmade figurines during the Late Cypriot III period. These new types were heavily influenced by Aegean coroplastic art.

REFERENCES: Gjerstad ***et al.*** 1935, 730, pl. CCXXVI:3; Karageorghis 1996, 30, no. 7, pl. XVI:2; for the association of bulls with snakes, see Karageorghis 1993a, 69; for changes in coroplastic art, see Karageorghis 2000b, 258-259.

G.G.

268
Standing male statue

Clay
H. 85 cm
Cypro-Archaic I period (ca. 650-600 BC)
Ayia Irini sanctuary
Cyprus Museum, AI 1566

This statuette represents a standing man, wearing a conical helmet. He is rendered in a strictly frontal and rigid attitude, in a crude rustic style. His wheelmade tubular, short and thin body is topped by wide shoulders. His short arms were separately made and inserted into the sleeves of his long ***chiton***. Folds and other details of his clothes are rendered by grooves. The artist concentrated his effort on the face, which is quite expressive. Unlike the grim expression of other figures from the same sanctuary, he has a slight smile and expressive eyes, accentuated with paint.

This figure comes from the sanctuary of Ayia Irini, where several hundred terracotta figurines were found arranged in concentric semicircles around the altar. They must have been representations of votaries and not cult statues. The idea of monumental votive sculpture was of Egyptian origin, but in Cyprus it must have been transmitted by the Phoenicians during the 7th c. BC. The majority of statues and figurines found in this sanctuary represented male figures, but the offerings also included models of war chariots (cf. cat. no. 190), bulls (cat. no. 267) and centaurs (see cat. no. 266).

REFERENCES: Gjerstad ***et al.*** 1935, 731, pl. CXCV:1, 2, 4; Karageorghis 1993b, 6-7, 14, no. 23, pl. VI:1.

G.G.

266

267

268

269-273
Standing male figurines

Clay
H. 22.1-44.5 cm
Cypro-Archaic I period (750-600 BC)
Ayia Irini sanctuary
Cyprus Museum, AI 2737/46, AI 2737/37, AI 2737/11, AI 1784, AI 1032

The main structural element of these figurines is a wheelmade cylinder forming the body. The head, which could be wheelmade, handmade or mould-made, was added to the body. The arms were made by hand and added to the main body, creating a broad chest. The arms could be stretched along the body or they could hold something, like a shield or an animal. Their faces are characterized by prominent eyeballs, pinched nose and pointed chin.

All five objects are part of an impressively large assemblage of figures of various sizes found in the sanctuary of Ayia Irini, including cat. nos 266-268. The great majority of them represent men wearing conical helmets (271), but there were also several warriors (273) and figures holding offerings (272).

The wheelmade technique for the manufacture of figurines of religious symbolism was introduced to the island during the Late Bronze Age III from the Aegean (see cat. no. 267).

REFERENCES: For the sanctuary of Ayia Irini, see Gjerstad ***et al.*** 1935; for this type of figurine, see Karageorghis 1995, 1.

G.G.

269

271

272

270

273

274
Model of shrine

Clay
H. 11.6 cm; W. 9.2 cm
Cypro-Archaic II period (600-475 BC)
Cyprus, archaeological context unknown
Cyprus Museum, C 75

Terracotta model of a shrine (***naiskos***) decorated with red, black and yellow paint. Concave cubiculum with vertical sides at the façade. Broad, flat entablature with angular sides and convex top. The cubiculum is occupied by an armless bust rendered in relief. Although no sexual features are indicated, the figure has been interpreted as a female, grasping her breasts with her hands shown in relief. She wears a 'rose' crown and what seems to be a necklace. Her flat torso, painted yellow, bears vertical rows of pellets. A disc and crescent symbol has been applied to the recess above the figure's head and another one above it, on the building's entablature, which is decorated with painted triangles. The convex back of the model is decorated with vertical and horizontal painted bands.

The disc and crescent symbols, well known in Near Eastern iconography as the symbols of Astarte, occur on many religious and funerary objects in Cyprus. Astarte's cult was introduced amongst others to Cyprus by the Phoenicians in the 9th c. BC and these clay models are considered to have been dedications to the goddess. Several 6th c. BC models of ***naiskoi*** (also containing aniconic representations) have been found at Amathus. Similar depictions are known from the Levant.

REFERENCES: Dikaios 1961a, 205; Culican 1986, pl. 2:C; Karageorghis 1987, 25-27, fig. 13; 1996, 57-58, fig. 40; Hermary 2000, 47-48.

E.A.

275
Plaque with female figurine in relief

Limestone
H. 20.2 cm; W. 12 cm
Cypro-Archaic period (6th c. BC)
Nicosia-***Hill of Ayios Georgios***
Cyprus Museum, PASYDY 2000/478

Limestone plaque with female figurine in relief; the figurine is depicted with long hair, wearing a headdress, a necklace in relief and long dress; the breasts are portrayed with protrusions; the right arm is folded on the chest, holding an unidentifiable object, and the left one is extended along the body, also holding an object. A suspension hole on the top indicates that the plaque may have been suspended from a wall. Traces of red colour indicate that it may have been painted. Part of the bottom is missing.

This is one of many types of limestone figurines found at Nicosia-***Hill of Ayios Georgios***, where there must have been sanctuaries ranging in date from the Cypro-Archaic to the Hellenistic periods. Female figurines in terracotta and limestone, often linked with the worship of Aphrodite, have been found on the site, which must have also hosted workshops for the manufacture of figurines, as attested by moulds and other evidence recovered.

REFERENCES: Pilides 2007, 135, fig. 2.

D.P.

276
Standing male figurine

Limestone
H. 33 cm
Cypro-Archaic II period (ca. 600-550 BC)
Lefkoniko sanctuary
Cyprus Museum, 1935/A 76

This figurine is that of a man wearing a conical, pointed cap with two lateral flaps folded upwards, a short-sleeved ***chiton*** and a ***himation***, which covers the right upper body. He is in a rigid frontal position, his joined bare feet standing on a plinth. His left arm is stretched down beside the body, while his right arm is bent on the chest.

This type of peculiar headgear appears in north Syria and southeastern Anatolia during the 8th c. BC. It appears in Cypriot limestone sculpture of about the end of the 7th c. BC. Cypriot limestone figurines of this type were exported to the Aegean (Samos and Rhodes) and North Africa (Naucratis).

REFERENCES: Unpublished; for this type of male statuette, see Hermary 1989, 22, 34.

G.G.

277
Standing male musician

Limestone
H. 33 cm
Cypro-Archaic II period (ca. 600-500 BC)
Lefkoniko sanctuary
Cyprus Museum, 1935/A 73

This figurine is that of a man wearing a conical, pointed cap similar to that of cat. no. 276, and a long-sleeved ***chiton***. He is a musician playing a double flute. The figurine belongs to the type of rigid, frontal figures, which stand on a plinth.

The importance of music in Cypriot religious rituals is reflected in the abundance of musician figurines, made either of limestone or terracotta. This idea is shared with Syria and Phoenicia. Among the representations of musicians, the double flute is played mostly by men, while the tambourine mostly by women (cat. nos 278-280). Figurines of both men and women are represented playing the lyre (cat. no. 285).

REFERENCES: Unpublished; for this type of male statuette, see Hermary 1989, 284-286.

G.G.

274

276

275

277

278-284
Votaries holding tambourines and offerings

Clay
H. 13.5-25.3 cm
Cypro-Archaic II period (600-475 BC)
Kition-*Kamilarga*
Royal Museums of Art and History, Brussels, A 1200, A 1202, A 1201, A 1209, A 1208, A 1212, A 1204

These figurines come from the sanctuary of ***Kamilarga*** at Kition, excavated in 1894 by J.L. Myres. His finds were divided between Cyprus and various European museums. Those from Brussels were obtained from the Ashmolean Museum in Oxford, in exchange for Anatolian Yortan vases, in 1904.

This group of votaries, with their tube-like bodies, is typical of the production of Kition, where the Phoenician influence was very strong and most visible in the faces. These terracottas have been made in a mixed technique: the heads are moulded, the bodies are wheelmade (or, exceptionally, coil-made) and the arms and objects are modelled by hand. The skin and some details of the offerings are painted red, whereas hair, eyes, and details of clothing are painted black. The bottom of most of these figures is missing: this may be because they were attached to a base and then broken off. Men with a short pointed beard and women with a round, shoulder-length hairstyle and a fringe hold their dedication in both hands. This may be an animal (bird, 284, or quadruped, 283), suggesting a sacrificial animal, or a tambourine (278-280), evoking music and dance performed in honour of the deity, or a vessel containing some kind of offering (281).

REFERENCES: Margos ***et al.*** 1990, 36, nos 143, 144, 147, 37, nos 151, 152, 153, 159.

N.M.

285
Lyre-player

Clay
H. 41 cm
Cypro-Archaic II period (600-475 BC)
Unknown provenance
Royal Museums of Art and History, Brussels, A 2970

This large lyre-player has been made from a very worn mould; the back is closed with a simple plaque, pierced with a vent-hole. The woman is wearing a pointed bonnet, the wide edge of which resembles a ***kalathos*** (basket), as well as two necklaces, one tight around her neck, the other hanging on her chest with large pendants, and a bracelet. Over a ***chiton***, a wide stole, from which fringed bands hang, is wound around her left shoulder and her chest. She holds a lyre (represented as a thick rectangle with strings) on the left arm and holds a plectrum in her right hand.

REFERENCES: Margos ***et al.*** 1990, 38 no. 176.

N.M.

278

279

280

281

282

283

284

285

286
Boat-shaped lamp

Clay
L. 37.7 cm; W. 10.5 cm; H. 13.8 cm
Roman period (late 2nd/early 3rd c. AD)
Paphos, House of Orpheus
Paphos District Museum, PHH 380

The large *πολύλυχνον* (***polylychnon***, lamp with many burners) has been restored from many fragments found in a small room of the House of Orpheus in Nea Paphos. It is made of light brown clay with grey and white inclusions, and it is covered by a thin orange/red to brown slip. It is made of several mould-made parts which were pressed and luted together. It bears moulded and incised decoration but its surface has deteriorated, with consequent loss of a large portion of the relief work.

The shape, decoration and even the wick-holes (a set of six per side) give a fairly realistic rendering of a boat, which, although having a flat base, was most likely used hanging on a chain or string. The moulded decoration of the 'deck' is dominated by the enthroned Serapis, who is also mentioned in the inscription *ΗΛΕΙΟ ΣΕΡΑΓΙΕΣ* (Helioserapis) on the underside of the lamp. There is also a representation of Harpokrates and most probably of Isis, while the two star-shaped ***infundibula*** (filling holes) may be an allusion to the Dioskouroi. All these deities are related to seafaring and, although a funerary interpretation has sometimes been given to such boat-shaped lamps, they are more likely to have been ex-voto offerings to the gods of navigation.

REFERENCES: Michaelides 2009.

D.M.

287
Statuette of Isis

Clay
H. 15.5 cm
Hellenistic period (late 4th-1st c. BC)
Amathus
Limassol District Museum, AM 894

Fragment of a figurine representing the goddess Isis. Only the upper part of the body is preserved. The goddess has the head slightly inclined and turned to her right. The right arm (only partially preserved) is stretched to the side. The left arm is missing. She wears the ***chiton*** and ***himation*** with the Isiac knot on the chest. Her hair is arranged in locks falling over the shoulders. The typical headdress of Isis, the ***basileion***, consisting of a sun disc framed by horns, is missing. Traces of blue-green colour are preserved on the ***chiton***.

The cult of Isis, the Egyptian goddess of fertility, spread in the Greek world during the Hellenistic period; she is recognizable through her attributes: the ***basileion*** and the Isiac knot. In Cyprus, the goddess has been attested since Geometric times, but it was only in the Hellenistic period that her worship flourished, as a result of the close contacts between Cyprus and Ptolemaic Egypt. A temple of Isis has been brought to light in Soloi, but it is in Amathus that the majority of terracotta figurines representing Isis have been found, perhaps indicating that the city was an important centre of Isiac cult.

Isis on this figurine is represented as a human, maintaining only the basic features and attributes of the goddess – a style which reflects the Greek concept of divine.

REFERENCES: Queyrel 1988, 59-67, pl. 15; for the cult of Isis in Cyprus, see Anastasiades 2000, 191-196.

F.H.

288
Altar

Limestone
H. 23 cm; W. 14 cm; Th. 14 cm
Hellenistic period (early 3rd c. BC)
Palaepaphos (Kouklia)
Kouklia Local Museum, R.R. 410

Small, crudely made altar with a square depression on the upper surface and a Greek alphabetic inscription of three lines written in letters of varying height on one long side. The inscription reads:

ΑΡΣΙΝΟΗ
Σ ΦΙΛΑΔΕ
ΛΦΟΥ

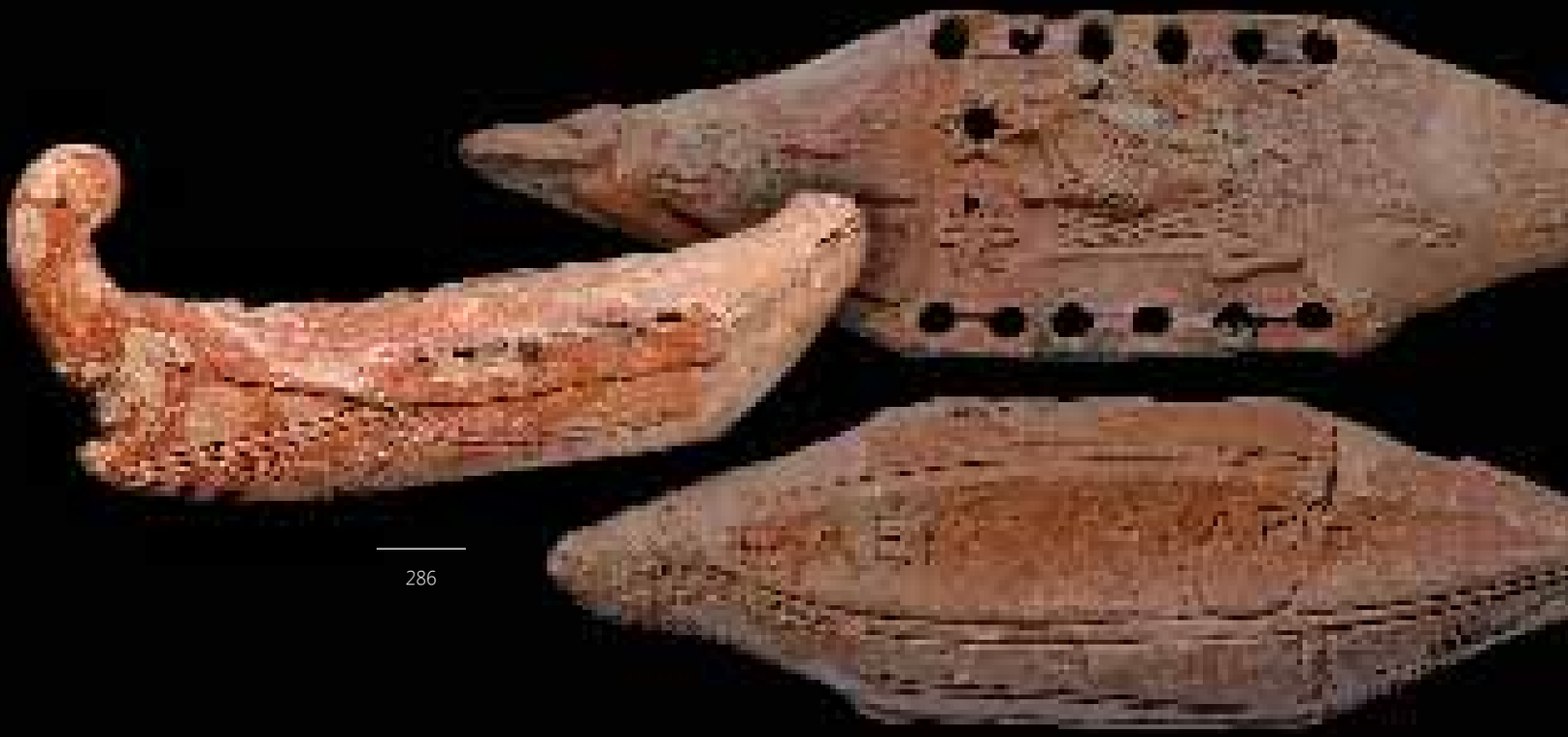
which means: ***Of Arsinoe Philadelphos***. It dates between 277 to shortly after 270 BC.

Arsinoe was the daughter of Ptolemy I, founder of the Ptolemaic dynasty, who ruled Egypt throughout the Hellenistic period. Arsinoe's second husband was her brother Ptolemy II Philadelphos. Both were deified during their lives as ***Theoi Adelphoi*** (Sibling Gods). Arsinoe additionally had a separate cult, which was very popular in the Ptolemaic kingdom. She was associated with Aphrodite and Isis, and her cult seems to have survived until the middle of the 2nd c. BC, that is long after her death at about 270 BC.

Arsinoe was extensively venerated in Cyprus, where she had three cities named after her. Her cult is well documented by epigraphic evidence from several parts of the island. Besides the official cult, a private one, a household worship of this queen as a goddess, seems to have been widespread in the island. This is testified by a series of small monuments, such as altars, stelae, plaques and blocks, which bear identical inscriptions *ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ* (***of Arsinoe Philadelphos***).

REFERENCES: Nicolaou 1993, 226, no. 5, pl. LX:5.

E.R.



286

287

288

289
Statue of Asclepius

Marble
H. 48 cm
Roman period (end of 2nd c. AD)
Paphos, House of Theseus
Paphos District Museum, P.E. No. 1/67

The statue was found in room XIX of the House of Theseus lying on the mosaic floor. It represents Asclepius in a typical posture. The god stands barefoot on an elliptical moulded plinth, dressed in a long ***himation*** which leaves his chest and right shoulder bare. His right leg is slightly bent. His face is bearded, his expression solemn and serene. Thick hair parted in the middle. A round staff with a snake coiled around supports his right shoulder. In his right hand he holds an egg, probably to feed the snake. His left shoulder is hidden under the ***himation***. By his left foot an ***omphalos*** completes the god's representation. The front of the base is inscribed with the letters PH, probably the beginning of an inscription.

The cult of Asclepius arrived in Cyprus in a late period under the influence of Greek civilization and was assimilated with the Phoenician healing god Eshmun, who was previously worshipped on the island. In the Hellenistic and Roman periods, as was the case in many places of the ancient world, the cults of Asclepius and his daughter Hygeia were widespread on the island in the ***Asclepieia***, which were sanctuaries and healing centres. Paphos was apparently an important medical centre in Cyprus, as suggested by the discovery of an ***Asclepieion*** in the centre of the ancient city. Moreover, numerous finds, such as the collections of surgical tools (cat. nos 66-68) and hot water bottles (Fig. 10.2), as well as inscriptions referring to doctors, testify to the development of medicine in the city. In addition, the discovery of a cemetery for dogs, an animal related in all cultures to healing deities, suggest the practice of traditional medicine, based mostly on superstition, alongside scientific medicine (Chapter 10, case study).

REFERENCES: Daszewski 1968, 52-53, pl. XIV:2; Karageorghis 1998a, 234-236, fig. 184; see also Michaelides 2006; Raptou 2009.

E.R.

290
Figurine of Aphrodite

Clay
H. 22 cm
Late Hellenistic - Early Roman period (ca. 1st c. BC)
Paphos, House of Orpheus
Paphos District Museum, P.H.H. 169

The terracotta figurine of the goddess Aphrodite was found during excavations in the Roman House of Orpheus at Paphos. She is naked and stands on her right leg, with her left leg bent. Her head is turned to her right. With her right hand she pulls tight the ***strophion***, a band of cloth used to support the breasts, and with her left adjusts the part already wrapped around the breasts. Her hair is drawn back beneath a low ***stephane***. She wears big rounded earrings. Around her upper left thigh there is a coiled serpent, probably a thigh-band, known as ***periskelis***. Beside her on her left side is a low pillar (the lower part is missing). White coating, red paint on hair.

The iconographic type of Aphrodite with a ***strophion*** is not known before the Hellenistic period and is mainly seen in bronze and terracotta figurines. The pose of this terracotta resembles an Aphrodite figurine from Myrina (Louvre MYR23) dated to the second half of the 1st c. BC. The same iconographic type is attested on a Roman copper-alloy figurine found in Paphos in the 19th century (Louvre Br 443).

REFERENCES: ***BCH*** 112 (1988), 839-840, fig. 79; Hadjisavvas 2010, 196, no. 175 (E. Zachariou-Kaila); for the iconographic type and parallels, see Melly 1842, 50-53, pl. E; ***LIMC*** II, s.v. Aphrodite, 61-62, nos 85, 172-181, 511-513; for the cult of Aphrodite in Cyprus, see Karageorghis J. 2005.

E.Z.K.

291
Statue of Aphrodite

Marble
H. 116 cm; W. 44 cm
Roman period (2nd c. AD)
Salamis
Cyprus Museum, Sal. St. 20A

The head, arms and lower part of the legs are missing. The goddess stands with her weight on her left leg, while her right leg is slightly bent and advanced. The upper part of her body is also inclined forward. The rich, wavy drapery around her hips is held in the middle by her left hand. The ends of two long tresses are visible on the shoulders.

The statue was found in the gymnasium of Salamis. It is a 2nd c. AD copy of a Hellenistic original (3rd-2nd c. BC) and belongs to the type of Aphrodite from Syracuse. This iconographic type of the goddess with a ***himation*** around her hips was very popular in statuary and other media (bone, clay, bronze) during the Roman period. It is one of many types in which Aphrodite was represented during Roman times (e.g. ***Ourania***, ***Chthonia***). Her worship, in the form of the Cypriot goddess, goes back to ancient times in the island, from the original cult of the Great Goddess of fertility during the Chalcolithic period to her final identification with Aphrodite in the 4th c. BC. Over this long period, the female goddess of Cyprus went through many transformations, during which she took various forms and appearances. Under Phoenician influence, she was identified with Astarte, under Egyptian influence she took the form of Isis or Hathor, while the Greeks who came to Cyprus in the 12th c. BC adopted the goddess with her eastern name Anassa.

REFERENCES: Karageorghis & Vermeule 1964, 85, pl. VIII:1, 2, 3; Karageorghis J. 2005, 219, fig. 355 ; Karageorghis 1998a, 210-217; for the cult of the Great Goddess in Salamis, see Karageorghis J. 1980, 203-213.

F.H.

289

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Abbreviations

Chronology

AD	Anno Domini
BC	Before Christ
c.	century
ca.	*circa* (= around)
CA	Cypro-Archaic (period)
CC	Cypro-Classical (period)
CG	Cypro-Geometric (period)
EBA/EC	Early Bronze Age/Early Cypriot (period)
MBA/MC	Middle Bronze Age/Middle Cypriot (period)
LBA/LC	Late Bronze Age/Late Cypriot (period)

Dimensions

cm	centimetre
Diam.	Diametre
g	gram
H.	Height
kg	kilogram
km	kilometre
mm	millimetre
Th.	Thickness
W.	Width
Wt.	Weight

Other abbreviations

cat. no.	catalogue number
cat. nos	catalogue numbers
ed.	editor
eds	editors
e.g.	*exempli gratia* (= for example)
et al.	*et alii* (= and others)
Fig.	figure
Figs	figures
i.e.	*id est* (= that is)
pl.	plate
pls	plates

Bibliographic abbreviations

The following abbreviations of journals and series titles are used in the bibliography:

AJA	American Journal of Archaeology
AR	Archaeological Reports
ARDAC	Annual Report of the Director of the Department of Antiquities Cyprus
BAR-IntS	British Archaological Reports – International Series
BASOR	Bulletin of the American Schools of Oriental Research
BCH	Bulletin de Correspondance Hellénique
BSA	Annual of the British School at Athens
CAARI-MonS	Cyprus American Archaeological Research Institute Monograph Series
CCEC	Cahiers du Centre d'Études chypriotes
JHS	Journal of Hellenic Studies
JMA	Journal of Mediterranean Archaeology
JPR	Journal of Prehistoric Religion
IJNA	International Journal of Nautical Archaeology
LIMC	Lexicon *Iconographicum Mythologiae Classicae*
OpAth	Opuscula Atheniensia
RDAC	Report of the Department of Antiquities, Cyprus
SIMA	Studies in Mediterranean Archaeology

Brief excavations notes that have appeared in AR, ARDAC or BCH as part of annual reports by the Department of Antiquities are not listed as separate titles; relevant references have been included in the 'References' section of the catalogue entries with the journal's abbreviation, year of publication and page, e.g. *BCH* 108 (1984), 910.

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Index of geographical names

The following index presents the geographical names of Cyprus in the text as they occur in the archaeological literature and in concordance with the official spelling according to the standardization of geographical names and the transliteration system from the Greek to the Romanic alphabet of the Hellenic Organization for Standardization (¶¤ÃÆ 743). This standardization of Cypriot geographical names was endorsed by the U.N. (Resolution no. V/2, Fifth United Nations Conference on the Standardization of Geographical Names in Montreal, 1987) and was adopted on the 15th of December 1988 by the Ministers' Council of the Republic of Cyprus with Decision no. 31.075.

Cover images

- Egyptianizing male statue from Kazaphani, Cypro-Archaic II period (ca. 550 BC), Cyprus Museum 1934/III-16/1;
- Statue of Apollo from Potamia-***Ellines***, Cypro-Archaic II period (ca. 500 BC), Cyprus Museum, Potamia 115;
- Model of a merchant ship from Kazaphani-***Ayios Andronikos***, Late Cypriot I-II period (ca. 1650-1200 BC), Cyprus Museum, T 2B/247+377;
- Drawing of a Cypro-Phoenician bowl from Amathus, Cypro-Archaic I period (750-600 BC), British Museum, ME 123053;
- Chart of the Mediterranean Sea, published by the Dutch publisher Hendrik Doncker in ***Straetsboeck*** (Amsterdam 1664) and in his ***Zee-Atlas*** from 1665 onwards; copper engraving, 40.8x50.8 cm; Bank of Cyprus Cultural Foundation, M&A-034.

Image on pages 32-33

- Map of Cyprus, first published by Joannes Janssonius in ***Accuratissima Orbis Antiqui delineatio*** (Amsterdam 1652); copper engraving, 34.4x47 cm; Bank of Cyprus Cultural Foundation, A&L-039.

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